

that cigarette-free magazine from CiTR 101.9 fM

# DiScORDER

APRIL  
1999

FREE

## SeBAdon

EL Vez i CRuST Bros. i  
DOuGAl & SaWAN i  
88 fINGERS LOUIE i  
SLIce MagAZine i



Recently selected by Ministry Mag, [unc] among top clubs in the world!



**sonar**



APR

THU 08

LAUNCH presents...  
**DAVE SEAMAN**  
w/ Pascal & Bealman  
Room 2: Andy B info 734-8787

APR

MON 12

Diva productions presents  
**SOUNSCAPE**  
DJ's MARK FARINA, MICHELLE & RENEE  
\$7/doors 9pm

APR

WED 14

Gman & Rizk Present **GRANDE:**  
**STARTIN' FROM SCRATCH**  
T.O.'s top r&b/hip-hop dj steps in to  
blow up the spot! \$7 door only

APR

SAT 17

Bassix & Pharsyde present  
**FEVER: Special Edition**  
VICTOR DUPLAIX (Scuba/Dvum, Phi)  
Exponent of the new Philly Sound: deep house!  
w/ residents T-Bone & Luke. Room 2: Dana D & Dr. J  
\$9 door only

APR

MON 26

Sonar presents  
**PORTISHEAD DJ - ANDY SMITH**  
Vancouver exclusvie - producer of "The Document"  
\$8 door only

APR

THU 29

Sonar presents  
**DUBTRIBE SOUND SYSTEM**  
Don't miss this exclusive five-hour set with  
live touring PA! Room 2: Andy B  
Limited adv. tix \$30

MON & TUE

Call club for weekly  
events 683.6695

WED

**GRANDE**  
R&B, Reggae, Hip Hop

THU

**LAUNCH**  
Progressive electronic  
w/ Pascal

FRI

**presta**  
Drum'n'Bass  
w/ Andy B

**FRI Cherry Bombs**  
Beats n' Breaks

SAT

**FEVER**  
House w/ T-Bone  
Luke & Dana D

COMING SOON...Pure Science (5/08), DJ Dan (5/20),  
DJ Iz (05/29), Aphrodite and more.

66 WATER ST. Club: 683.6695 Office: 683.6527 Fax: 688.2552  
Sound system by: TurboSound Visual styling by: URBAN

Celebrating 3 Years in the Heart of Vancouver

**chameleon**

801 W. Georgia St., Vancouver, BC Tel: 669.0806

|                                                                                                                                                      |                                                                                             |
|------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------|
| FRIDAYS WEEKLY                                                                                                                                       | SATURDAY APR 10                                                                             |
| Hardie Trax presents<br><b>transit</b><br><br>Deep & classic house in<br>a relaxed atmosphere<br>with DJ's Luke, Todd D<br>& friends.<br>\$5 after 9 | <b>kofy brown</b><br><br>Bay-Area funk from the<br>always exciting Ms Brown.<br>\$7 after 9 |
| WEDNESDAY APR 14                                                                                                                                     | SATURDAY APR 24                                                                             |
| <b>3rd eye tribe</b><br><br>CD RELEASE "wub suffer"<br>w/ DJ Ryan Lee plus Soulcial<br>residents Romandi<br>& Supreme.<br>\$5 after 9                | <b>the craze</b><br><br>Classic acid jazz & funk<br>from this local outfit.<br>\$7 after 10 |
| TUESDAY APRIL 27                                                                                                                                     | MON: LATIN JAZZ                                                                             |
| The Loop presents<br><b>park place</b><br><br>Deep house from<br>Mike M. & Todd D<br>Guest: Renee<br>\$5 after 9                                     | <b>rumba calzada</b>                                                                        |
|                                                                                                                                                      | TUES: HOUSE                                                                                 |
|                                                                                                                                                      | <b>park place</b>                                                                           |
|                                                                                                                                                      | WED: SOULFUL/JAZZ GROOVE                                                                    |
| THURS: HIP HOP                                                                                                                                       | <b>soulcial</b>                                                                             |
| <b>el-Famoso</b>                                                                                                                                     |                                                                                             |
| FRI: DRUM/BASS HOUSE                                                                                                                                 |                                                                                             |
| <b>TRANSIT</b>                                                                                                                                       |                                                                                             |
| SUN: DRUM'N'BASS                                                                                                                                     |                                                                                             |
| <b>airtight</b>                                                                                                                                      |                                                                                             |



# DISCORDER

ISSUE 194 • APRIL 99 • THAT MAGAZINE FROM CTR, 101.9 FM

## FEATURES

|                    |    |
|--------------------|----|
| EL VEZ             | 9  |
| 88 FINGERS LOUIE   | 10 |
| DOUGAL & SAWAN     | 11 |
| THE CRUST BROTHERS | 12 |
| SUCE MAGAZINE      | 13 |
| SEBADOH            | 14 |



## COLUMNS

|                    |    |
|--------------------|----|
| GRUMPY OLD DOG     | 4  |
| VANCOUVER SPECIAL  | 5  |
| INTERVIEW HELL     | 7  |
| SEVEN INCH         | 16 |
| STAPLEGUN SHOWDOWN | 16 |
| KINETOSCOPE        | 17 |
| UNDER REVIEW       | 18 |
| REAL LIVE ACTION   | 20 |
| CHARTS             | 23 |
| ON THE DIAL        | 24 |
| APRIL DATEBOOK     | 26 |

**editor:** miko hoffman  
**art director:**  
 robert horsman  
**ad rep:** maren hancock  
**production manager:**  
 kristen winch  
**graphic design/layout:**  
 rob, randal mindell, mitchell  
 parsons

**production:** barbara  
 andersen, julie colero, richard  
 folgar, ann goncalves, christa  
 min, randal, kirsten  
 weissenberger

**photography &  
 illustrations:** jason da  
 silva, ted dave, ann, randal  
**contributors:** barbara a,  
 paul b, cody b, lauren b,  
 brady c, chris c, julie c, justin  
 c, mike c, val c, bryce d,  
 anna f, patrick g, alio h,  
 andy h, john h, maren h,  
 brian i, tamaro i, anthony k,  
 bill k, blaine k, john k,  
 jannine l, christa m, randal m,  
 nordwar, ken p, gabby r,  
 anthony s, dave t, carey v  
**programme guide:**  
 anno friz

**charts:** julie colero  
**datebook:** barbara/miko  
**distribution:** matt steffich  
**us distribution:** maren  
**discorder on-line:** any  
 takers?  
**publisher:** linda scholten

## COMICS

|                   |    |
|-------------------|----|
| BOTCHED AMPALLANG | 4  |
| GOOD TASTY COMIC  | 23 |

## COVER

SEBADOH'S ROCK BABES (SOME THINK)  
 RETURN TO OUR FAIR CITY TO PLAY THE VOGUE,  
 APRIL 6TH. DESIGN BY ROB HORSMAN (WEL-  
 COME OUR NEW ART DIRECTOR!)

© "DISCORDER" 1999 by the Student Radio Society of  
 the University of British Columbia. All rights reserved.  
 Circulation 17,500.

Subscriptions, payable in advance, to Canadian residents  
 are \$15 for one year, to residents of the USA are \$15 US;  
 \$24 CDN elsewhere. Single copies are \$2 (to cover post-  
 age, of course). Please make cheques or money orders  
 payable to DISCORDER Magazine.

**DEADLINES:** Copy deadline for the May issue is April 14th.  
 Ad space is available until April 21st and can be booked by  
 calling Maren at 604.822.3017 ext. 3. Our rates are avail-  
 able upon request. DISCORDER is not responsible for loss,  
 damage, or any other injury to unsolicited manuscripts, un-  
 solicited artwork (including but not limited to drawings, pho-  
 tographs and transparencies), or any other unsolicited ma-  
 terial. Material can be submitted on disc (Mac, preferably) or  
 in type. As always, English is preferred.

From UBC to Langley and Squamish to Bellingham, CTR can  
 be heard at 101.9 FM as well as through all major cable  
 systems in the Lower Mainland, except Shaw in White Rock.  
 Call the CTR DJ line at 822.2487, our office at 822.3017 ext. 0,  
 or our news and sports lines at 822.3017 ext. 2. Fax us at  
 822.9364, email us at: ctrradio@mail.ams.ubc.ca, visit our  
 web site at <http://www.ams.ubc.ca/media/ctr> or just pick up a  
 goddamn pen and write #233-6138 SUB Blvd., Vancouver, BC,  
 V6T 1Z1, CANADA.

Printed In Canada

## DISCORDER MAGAZINE

IS CURRENTLY ACCEPTING APPLICATIONS FOR THE  
 POSITION OF **EDITOR**



This position involves organizing & scheduling inter-  
 views; editing submissions; liaising with label reps, volunteers, & other  
 staff; participating in long-term  
 planning of the magazine; and  
 basically ensuring that the maga-  
 zine gets printed. Knowledge of gram-  
 mar and good people skills are manda-  
 tory; experience with computers is helpful,  
 but we will provide training. The job requires  
 a flexible schedule (and a willingness to work  
 50-60 hours monthly) and lots of patience, as  
 well as a good knowledge of independent  
 and local music. This is a volunteer position  
 with an honorarium of \$350/month.

**Deadline for applications is Monday, April 12. You can  
 fax us at 822.9364, drop it off at #233-6138 SUB Blvd.  
 (UBC), or call us at 822.1242 (Linda) or 822.3017 ext.3  
 (Miko). Please DO NOT mail us your application.**

GALLERY  
 LOUNGE

Located in the  
 Student Union Building at UBC  
 6138 SUB Boulevard

take  
 a load  
 off



Jam session every  
 Monday till the end  
 of school term

**Music Showcase**  
 (best of the jam)  
 on April 15, 1999

owned and operated by  
 the students of UBC



# Grumpy Old Dog



BY BLAINE K



I still don't understand the whole rap/hip hop thing. The characters, personas, and attitudes are completely foreign to me. I mean, who is this Busta Rhymes guy? I know he was nominated for four MTV Video Music awards, but I have a hard time taking someone seriously when their first name is "Busta." Likewise "Puff."

Even though I don't have an appreciation for the music, I get pissed off when some guy named Vanilla Ice (he's now calling himself — get this — Ice-man) comes along. Just another white guy making a buck off a musical form that was developed and established by black musicians.

Our North American culture — dominated by white tastes and preferences — has always commodified other cultural forms. It's another way to make a buck. In fact, North American culture has always fed off the ideas of others because we haven't been around long enough to really create something that is uniquely ours. Either that or we're simply not creative enough to do something new. But

it's one thing to be influenced by and to appreciate another culture — Laura Love writes very Celtic music, for example — it's another thing altogether to pretend to be the real thing. Just another case of the dominant culture trying to capitalize on what is born of a subculture or a minority.

It happened to soul music. It happened to rhythm and blues. It happened to Jimi Hendrix. Hendrix became an icon of the '60s and '70s because of his premature death and also because of Woodstock, that musical event that seems to mean more now that it ever did then. But Hendrix wanted more than anything to be recognized as an experimental blues guitarist. He wanted to be listened to by his black community. And although he is most certainly listened to by black music lovers today, how do we remember him? We remember him at Woodstock, a festival attended by young white hippies, playing a warped version of "The Star Spangled Banner."

Despite all of Ice-man, it won't

necessarily happen with hip hop. Hip hop is the first musical form that was created with the knowledge that the dominant white culture would ultimately subvert and commodify it for their own gain. Hip hop and rap artists constantly change the form and style of their music. They essentially redefine hip hop with every release, so that even if the dominant culture tries to copy them, they are already onto something else. By redefining their style, they are always ahead.

So despite my finding Busta's name laughable, his comment that one of the reasons he raps so fast is so no one can steal his lyrics is a classic example of cultural protection.

And even Puff Daddy, who samples, in their entirety, many songs recorded and made famous by other musicians, isn't doing anything that white culture hasn't been doing for years.

Like I said, I still don't understand hip hop, and I'm not sure I'll ever be able to put those albums into my own private rotation. But I'm learning to appreciate the ideas behind the music. \*

## MUSTARD PLUG



new record:  
"Pray For Mojo"

MUSTARD PLUG



Out Now!  
HR638-1p/cd/cs

New record from these Ska-Punk guru's out of Grand Rapids, MI.  
also available: Evildoers Beware-HR620-1p/cd/cs  
go to [www.hopelessrecords.com](http://www.hopelessrecords.com) for tour updates

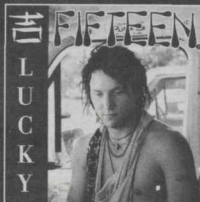
PO BOX 7495 VAN NYS, CA 91409 [WWW.HOPELESSRECORDS.COM](http://WWW.HOPELESSRECORDS.COM) PRICES: CD-\$10 LP/\$8 \$7  
ALL PRICES POSTAGE PAID IN THE US. ADD 25% FOR FOREIGN ORDERS



## FIFTEEN.

new record: "Lucky" out April 27th, 1999

a portion of the proceeds of this record will be donated to The Redwood Summer Justice Project.



Political Punk from Berkeley, CA. The band has been spreading their message since 1988.

Also Coming Soon on Sub City:

May 25th, 1999 Scared Of Chaka "Tired Of You" SC003-1p/cd/cs  
June 15th, 1999 Sub City Sampler SC001-cd sampler  
88 Fingers Louie/Kid Dynamite split 10"/cd. Falling Sickness/Dysentery split 10"/cd

PO Box 7495 Van Nys, CA 91409 [www.subcity.net](http://www.subcity.net)

Prices: 25p-\$10 cd-\$10 c-\$7 all prices postage paid in the US. Foreign orders add 25%.





# Vancouver Special



BY JANIS MCKENZIE

## COCO LOVE ALARM Happy Pockets EP (Independent)

Ms. **Coco Alarm** has been playing around Vancouver clubs and restaurants for years. The only time I ever heard Coco she was singing jazz standards in some West Side location, but that was a long time ago, before she sang backups for **Ani DiFranco**, for one thing, and there's not even a hint of **Cole Porter** or his ilk on this six-song EP. Instead, these are Coco's own compositions, with female-powered titles like "She's Beautiful," "What a Spell," and "A Woman's Wisdom," and a singing style that has some of the hyperactivity of **Joe Cocker** and the back-of-the-throat voice of **Roy Forbes/Bim**. A technically accomplished vocalist, Coco writes melodies that are too complex to pin down, but might just be tribal-rhythmed jazz-folk fusion, at least in places. Don't be fooled by the childlike cover on this CD — there's nothing simple about *Happy Pockets*. (Po Box 22112-

45 Overlea Blvd, Toronto, ON, M4H 1N9)

## BY DIVINE RIGHT Bless This Mess (Nettwerk)

While Chris Field's CD cover is mod-slick (see next review), this one looks as girly-pop as can be, with its cute/sad/futuristic drawing, childlike colours and hand-lettering, but it is the nearly exclusive creation of the definitely male **José Contreras**, recently seen on the cover of *Chart Magazine* with **Gord Downie**. Yes, Toronto's **By Divine Right** has been touring with Canada's scarily successful stadium rockers, **The Tragically Hip**, opening at enormous venues across the country. José's voice even has a bit of that hard-earned, world-weary, raspy Hip quality, while the songwriting on *Bless This Mess*'s louder tracks is more reminiscent of **Matthew Sweet**, loaded with relentlessly repeated high-energy hooks, although lyrically not as clever. (Then again, who is?) The quieter songs aren't all up to the same standard, but out of 13 tracks, there's plenty on this CD worth

listening to.

## CHRIS FIELD

**Chris Field**  
(Horton Music Publishing)  
**Chris Field** has put together a nearly irresistible package: slickly good-looking cover art by local Renaissance man **Ralph Alfonso**, real-life string and horn sections, and stylish, lushly-produced songs that combine elements of **Tony Hatch** (who wrote most of **Petula Clark**'s hits), **Tangerine Dream** (early electronic-trance-psychedelic), '70s car-chase scene soundtracks, White Album-era **Beatles**, and (it seems inevitable) **Oasis**-slashed **Sloan**-flavoured looks and vocals. This CD is so bold and ambitious, so packed with unashamedly catchy guitar riffs and weirdly juxtaposed ominous and jaunty bits, that I can easily forgive its weaker moments (such as the embarrassing title "Funeral for Generation X"). If commercial radio was smart, Chris

Field would be bolstering **CanCon** statistics at every station in the country. (PO Box 48165, 595 Burrard, Vancouver, BC, V7X 1N8)

## SUPERCHEIF When I Was Young ... (Nefar)

From the drum intro of the first song, "Don't Ask Me Why," you might guess what you're in for here: 10 exuberant, loud, and speedily-catchy songs that don't shy away from poppy hooks or even (gasp!) the subject of love. Strong songwriting sets these boys apart from most others who know how to rock this hard in the post-punk world. **Superschief** have two all-ages shows coming up: April 23 at the Cloverdale Rec Centre (11 bands and a skate competition) and April 24 at the Prince George Arena. For the drinking crowd, they'll be at the Picadilly Pub with **Brand New Unit** on May 15th. Go see them! (c/o Nefar, #600-1027 Davie St., Vancouver, BC, V6E 4L2)



## WORKSHOP

CDs T-Shirts Posters Jewellery Books



## April Featured Artist



Moist

## Featured Merchandise

All Moist t-shirts on sale for \$15

Best of Sarah McLachlan songbook

## New Releases

By Divine Right *Bless This Mess*  
*Weed Hard To Kill*  
SB1 *A SkiBoarding Journey* soundtrack

Saturdays 10 am - 5pm  
1650 W 2nd Ave 654-2929  
www.workshop.com

**EVAN SYMONS 36th Birthday Bash**  
Sunday April 11th 1999  
**Anza Club**  
3 West 8th  
Doors 6:00 BANDS 7:00  
five bucks

The exaggeration exponent of all events has been raised to 5. Mythology is now the goal!

Unspecified Rumour Control Officer Reporting For Duty Sir!!!

www.stepandahalf.com

**Clover Honey** **Mi Novia** **Eva N**  
**FET Fairies** **Full Sketch** **Randy Korrester**

# pharcyde



PRESENT  
WESTERN'S FIRST EVER  
HIP HOP FESTIVAL

FEATURING  
FREESTYLE CONTEST  
DJ BATTLE  
SPRAY CAN ART

ALL  
AGES

with clear head  
recording artists



AND OTHER LOCAL GUESTS

Hieroglyphics  
GOULD  
4 OF  
MISCHIEF

4248  
8460202  
84684  
820

SATURDAY MAY 15  
WESTERN WASHINGTON UNIVERSITY  
BELLINGHAM, WA

TICKETS AVAILABLE MONDAY APRIL 5TH AT PAC BOX OFFICE 360.650.6146  
CELLOPHANE SQUARE (B'HAM) AND ALL FRED MEYER FASTIXX LOCATIONS.  
ALSO FRIDAY APRIL 9TH AT ZULU RECORDS IN VANCOUVER.  
TO REQUEST A DISABILITY ACCOMMODATION PLEASE CALL 360.650.2846. TTY USERS MAY CALL 1.800.833.6388.



# Nation Inter view

Live from Thunderbird Radio Hell can be heard Thursdays from 9-11 pm on

CITR 101.9 FM

## The Francophobes

**Who are you (names, ages, instruments played)?**

Daryn C.C. 'DeVillie' Franco, 20-something, silky sweet tones of love, guitar; Ricardo 'Montebats' Franco, ageless, chocolate salty balls, vocals; Jeff 'Master Of The Obvious' Franco, 6, Flaming Ae Of The Ages, bass; Hank 'Crazy Lee Franco', 15.7, Rabbit leg held snare trap (drums).

**Tell us the connection between the Francophobes, France, French Canada and the band By A Thread ... please?**

**Daryn:** Pizz. **Ricky:** I got laid in France and I drove through Quebec once ... as for By a Thread, I was in that band until they kicked me out (because I was black) and stole all my good ideas.

**Jeff:** I thought up the name, The Francophobes, because, at the time, it was fairly symbolic of how many Canadians viewed French-speaking Canadians following Quebec's attempts to separate from the rest of Canada. My one observation would turn out to be the only semi-political subject this band would ever face. Apparently now we'd much rather sing about chicks. As far as the French connection, unfortunately some misinformed French-speaking individuals have occasionally jumped to their own conclusions about us and have taken offense to our name. Of course, most people have actually taken the time to find out what we're all about before they've accused us of hating all French-speaking peo-

ple in the universe. The band By A Thread has two guys whose last names are Franco and we have four guys whose stage names are Franco. I also have a roommate who was in a band called Thumbscrew with John and Kelly from By A Thread.

**Local genius and musician in his own right, Mr. Plow helped drive the Francophobes on their western Canadian tour last summer. Did anything of note happen, other than the fight in Brandon? Care to elaborate, guys?**

**Daryn:** Dave started it. **Ricky:** Firstly, Mr. Plow is not a genius, he's a very disturbed individual who needs professional help. Period. Secondly, you're forgetting the fact that we also had fights in Edmonton, Calgary, Medicine Hat, Lethbridge, Regina, Saskatoon, Yorkton, Swift Current, Winnipeg, Red Deer ... etc.

**Jeff:** We played a show in Saskatoon at a combination Laundromat/Pub/Live Venue called the Wash'n'Shish. The vibrations of Daryn's guitar amp knocked his beer off his amp. He stopped playing in the middle of the song and started yelling at everyone that 'whoever threw that pint of beer off him was gonna die.' He was all like, 'Come on, I'm the smallest guy here and I'll kick your ass!'

**Is there any way we folk at CITR radio could get a hold of Fifty Reasons To Fear The Franco, your first cassette release?**

**Daryn:** Yup.

**Jeff:** You already have it. I dunno, check your garbage can I guess.

**How the hell did you hook up with former pizza boy, Kyle Richardson, the brain behind Spawner Records? No, seriously, Spawner Records kicks ass and has tons of great bands. What excites you most about this label?**

**Ricky:** He sells pizza? **Jeff:** I wonder why Kyle never gives us any pizza.

**Ask yourself two questions and answer them.**

**Daryn:** 3-3-3-3-9

**Jeff:** What's your favourite color?

I dunno.

**Is the myth really true?**

**Jeff:** What do you mean, "myth?"

**Anything else to add?**

**Daryn:** 3-3-3-3-9

**Ricky:** Yes, Dissent was wrong when they said I was banished to Calgary in a recent interview. I wasn't banished, I just grew tired of their constant drug abuse and ten-dollar hooker habits. It got in the way of my spirituality. Straightedge my ass.

**Discography:**

*Fifty Reasons to Fear the Francos* (1997, independent); *Fuzz 58/ Francophobes split* (1998, Spawner); *Flaming Cat Disease* (1998, Spawner); *Homeless In BC 2* (1999, Spawner); full-length CD coming this summer!

**Contact info:**

The Francophobes c/o Jeff Franco, 1358 Elm 61 Ave., Vancouver, BC V6X 2C7, <francophobes@beer.com>, www.spawnerrecords.com/francophobes\*

Pet Fairies



guitarist.

**Kent:** Sort of a sensitive redneck, who'd rather eat the pretty flowers.

**Regina:** Liquorice, the black kind, plays bass, the black kind. **Describe your first reaction to being labeled 'Politicores.' Has it shaped you further (or at all)?**

**Tanya:** Fuck you and your fucking corporate masochistic phony attitudes. Got a problem? Take a number!

**J.T.:** First reaction? Laughter. Second reaction? Retching!

**Tracy:** Huh? Are you talking about us?

**Kent:** Cool! I wanna go play in Joey Keithley's riding and roller.

**Pet Fairies recently played Girlfeast where two (other) bands had Barbie props. Hmm. Who were these bands and who used Barbie least tastefully?**

**Tanya:** Hole and Sarah McLachlan. Sarah's Barbie stole some of Courtney's music, and Courtney's Barbie punched out Sarah's.

**Regina:** Actually, Full Sketch had a Barbie head impaled on the cymbal stand, and Satina Saturnina had a Barbie that they did something disgusting to. Mutation? Masturbation? I don't remember.

**Tracy:** I liked the decapitated Barbie best.

**Kent:** Barbie! Doesn't she just fire up the imagination!

**Tracy:** have Sass Jordan and/or Joan Jett played a role of any sort in your life?

**Tracy:** None at all, although I saw Joan Jett at the Commodore years ago. She's strictly a rhythm guitar player and I was more inclined to be interested in the flashier players like Jeff Beck, Hendrix, and Eddie Van Halen. As far as female bands went, I love the bands Girlschool and Jolene!

**Does Ken have a fashion consultant? Describe Freak Clothes Design.**

**Kent:** I'm 'cantabile phobic' and I feel that freaky clothes are a terrific way to let those damned cannibals (and insatiable vampires) know that MY FLESH IS POISONOUS! You're the freak! Freak. Stay away from me! James, can you please tell us a Death Sentence story. Please? Like ... perhaps something about their 1993 reunion gigs?

**J.T.:** I've been 'born again' since I was re-incarnated as a Pet Fairy; I now refuse to acknowledge any other band, past, present or future - it's part of my Pet Fairy contract. No further comment.

**Ask yourself two questions and answer them.**

**What would Jesus do?**

He'd come to a Pet Fairy show, just like everyone else. He wouldn't be on the guest list either. After the encore, he'd come up on stage, take off his thorny crown, and ceremoniously place it on Kent's head, where it belongs, saying, 'My work here is done!'

**In a fight between Barbie and G.J. Joe, who would win?**

**Regina:** Barbie! She'd run over him in her pink Corvette. His kung-fu grip won't help him, then. Vroom.

**Contact:**

Pet Fairies c/o R. Michaels, 1656 Adanac St., Vancouver, BC, V6L 2C6, 604-275-3278 or <scylia2@yahoo.com>.

## Lily Frost

**Who are you?**

Lily Frost is presently comprised of five members: ex-Colorific Lindsey Davis writes; plays rhythm guitar, percussion and lead vocal; Ben La Balle writes; plays guitars and harmonizes on vox; Shawn Mrazek (of Flash Bastard) plays drums; Annie Wilkinson (of Zolty Cracker & Knockdown singing) plays bass; Sean Ashby (of Jack Tripper) plays lap steel and ambient guitar voicings. We are all 18 years old.

**Pick a song that describes you best.**

'Boom Boom Ain't It Great to be Crazy.' We're pretty goofy and full of laughs. 'Lily in the Sky,' from our repertoire, is about cycles of craziness (manic depression or PMS) on a more serious note. It represents us well musically 'cause it's a marriage of 3/4 & 4/8 and chytalline '60s pop. The vocal line is really loose and groovy (Babe).

**Lindsey, please tell us how the Gruesomes, The Minstrels and Antoine have helped shape your musical adventure that has culminated in Lily Frost.**

The garage rock scene in Mon-

tréal in the late '80s saved me from the grips of university residence life. After meeting John Davis at Cheap Thrills record shop, where he asked me to audition for his R&B band, the Sheiks, I was whisked off to the land of mop tops which included The Sherlocks, Platon at Las Caves, The Astronauts, the Kryptics and the above mentioned bands. If the Molestics were started as a reaction to your last band the Colorifics, what was Lily Frost a reaction to? Sodomasochism and the claustrophobia it creates. The Colorifics were nostalgic, I have a penchant for the trappings of the '30s and the '60s. I used to pretend I was Marilyn Monroe as a teenager to get past the monotony of everyday life. Playing the victim role became my way of coping with life. It took the responsibility off my shoulders and put it into my boyfriend. Poor Ragdoll, always running away. This band is more



about empowerment and owning oneself. It's about feeling and coping with life head on. It's a reaction to stylistic boundaries that were self-imposed and confronting the fear of the unknown.

**Upon whom would you like to exact revenge, why and how?**

Revenge is not normally something I like to indulge in. However, when I see those children and seniors picketing for pro-life, my blood starts to boil. Clearly those representatives haven't an ounce of direct experience or they just wouldn't be there. People don't seem to understand that if you do finally come to the decision to have an abortion, it's not a day at the park. So, on top of your moral dash, boyfriend's friends, doctors, your having the fucking morality police showing their opinions down your throat. A driveby ageing, though comarative hell, would be somewhat satiating.

**Track two off Cosmicomic Country is about Belle Starr. Who was this woman?**

Belle Starr was the first documented female bandit. By 29 years of age, she was in a gang of outlaws, married to a Cheyenne man. Together they stole livestock, busted each other out of jail. She was killed by the sheriff, but her legend lives on and she can be found in encyclopedias, playing the piano on her hips and wearing the grimace of a renegade.

**Discography:**

*Cosmicomic Country* is Lily Frost's first release.

**Contact:**  
604.708.2422,  
<antoinette@antoinie.com> (manager),  
latoia.604.618.2493 (bookings). \*

## The Francophobes



## Pet Fairies

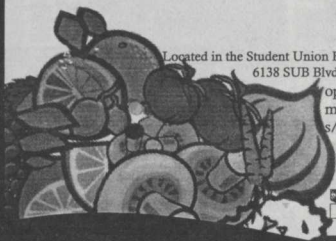
**Who are you (names, flavours, instruments played)?**

**Revolutionary Sweetheart Tanya:** Vocals and kazoo.

**J.T. Massacre:** Flavour? Kitty litter. Plays 'those things you hit ...' not singers. **Tracy Ace:** Our chocolate-flavoured Aquarian

# THE PENDULUM RESTAURANT

mmm, fresh food,  
fresh squeezed juices,  
vegetarian entrees,  
breakfast...



Located in the Student Union Building at UBC,  
6138 SUB Blvd, Vancouver, BC

open  
m-f: 7am-7pm  
s/s: 9am-5pm

owned and  
operated by  
the students  
of UBC

## beyond retro...



TRUE VALUE VINTAGE

CLOTHING LTD.

Canada's Largest Vintage Clothing Store  
NOW IN LONDON

710 Robson Street (downstairs), Vancouver, BC V6Z 1A1, (604) 685-5403 • 7 White Conduit Street, Chapel Market, London, England, W1P 1EL

UNIVERSAL  
CONCERTS CANADA

APRIL 11

# STABBING WESTWARD PLACEBO

with special guest **FLICK**

THE RAGE

APRIL 12



# eagle-eye cherry

with special guests

Eagle-Eye Cherry's debut album **SAVING PRIVATE LEE** is currently  
available on the AT&T single "Save Private Lee" and  
"Holding In Love Again."

THE RAGE

APRIL 13



# "DUREX" WIDE MOUTH MASON

PLAY IT SAFE TOUR

THE MILLER STAIN LIMIT

RICHARD'S ON RICHARDS

APRIL 20

ROC-A-FELLA PRESENTS THE  
HARD KNOCK LIFE TOUR

# JAY-Z DMX

AND TEAM ROCK

METHOD MAN

ALAN SPECIAL GUEST **Redman**

ALSO SPECIAL GUEST **Method Man**

LIVE AT GENERAL MOTORS PLACE

SATURDAY APRIL 24

EARLY SHOW

# RUFUS WAINWRIGHT

TICKETS ALSO AT ZULU

RICHARD'S ON RICHARDS

SATURDAY MAY 1

# GOMEZ

SPECIAL GUESTS

LIVE AT GENERAL MOTORS PLACE

CITR 101.9 FM

# mojave8

TICKETS ALSO AT ZULU

STARFISH ROOM

MAY 2

# mbanx

SPECIAL GUESTS

LIVE AT GENERAL MOTORS PLACE

GOOD SEATS  
STILL  
AVAILABLE

# alanis morissette

canadian tour 1999

WITH SPECIAL GUESTS **Sloan** and **VEDA HILLE**

LIVE AT GENERAL MOTORS PLACE

MAY 2

ON SALE NOW

# EVERETT

SPECIAL GUESTS

LIVE AT GENERAL MOTORS PLACE

WITH SPECIAL GUESTS

# LIT

RICHARD'S ON RICHARDS

TICKETS AT ALL **TICKETMASTER** OUTLETS.  
CHARGE-BY-PHONE 280-4444. ORDER ONLINE AT WWW.TICKETMASTER.CA

Cards



**S**ay it loud, he's brown and proud. Billed as the "Mexican Elvis," El Vez has wowed fans around the globe with his theatrical stage shows which successfully blend kitsch, revolution and rock and roll. DISORDER sat with El Vez, aka Robert Lopez, to talk about entertainment, politics and gold lamé before his mid-December appearance at the Starfish Room.

**Do you consider your shows an interactive experience?**  
Well, it can work both ways. It all depends. You can't make an audience do something. But it's nice when in some places girls are lined up at the front of the stage ready to scream and throw panties and stuff, which adds to the fun. Or, if it's a sit-down place, it turns into, like, John Davidson in Branson, walking among the tables like it's dinner theatre.

**Have you ever played Branson [Missouri]?**  
I would like to. I played Vegas and I had a real good experience there. But I could see getting in Branson. It'd be kind of funny to do that.

**I found an interesting T-shirt on your webpage with a quote by folkie Phil Ochs.**

Hey, Phil was more than just a folkie — he wanted to rock, too. He had this great quote: "If there's any hope for America, it lies in a revolution. If there's any hope for a revolution, it lies in Elvis Presley becoming Che Guevara." So he took that idea, dressed up in a gold lamé suit, did a rock-and-roll show. It's the same kind of thing as Dylan, turning from folk to R&B, but still having the same sensibilities. Pop culture needs a gold jumpsuit to get your attention. It's in the same tradition as U2, Clash, and so on.

**How do you rationalize the mix of politics and the glitzy entertainment?**

I try to blur the line. I don't think you have to be just one or the other. I think mine is a more subversive way just because you're taken by surprise. Even if you've never seen the show, you'll think, "Ph, Mexican Elvis doin' blah blah..." But it's a very smart show and it works on many levels. Socio-political, spiritual, costume-Vegas, rock and roll history references, all kinds of stuff. So rather than say I'm this or that, I can be it all at the same time. I can be talking about Cesar Chavez of the United Farm Workers but still be shaking in gold lamé pants.

**Do you mind, then, what the audience takes away from a show?**

You can't dictate it and like I said, it works on so many levels. So many people do know Chicano history, so many people do not know

# AN INTERVIEW WITH EL VEZ!

rock and roll history. Lots of people don't know that Elvis sang "This Time You Gave Me A Mountain," which is a gospel record. I can't flatten out the show and say, hey, this has got to be digestible for everybody. There's so many things that people don't know. People know "Hound Dog" or "Blue Suede Shoes," but there's a million other songs he did: 632 songs, actually. It's kinda nice because different people take different things. Chicanos say, wow, he's singing about us, I know what this is about. Or real Elvis fans go: "Rubbernecking." I love that song! Or rock and roll, glitter rock, you know, blues references or stuff. At the beginning I was thinking nobody was going to get this, and then after a while I realized that if it's personal and from the heart, people will understand and translate it to mean something else, whatever their situation is.

One of my favorite stories is the whole idea of "Suspicious Minds" that I turned into "Immigration Time." This song with a Latin/Southern Californian point of reference, and Turkish kids in Berlin saying, "Oh, you're singing about us." So it's the idea that this wasn't meant for them, but they took it and translated it. And we were in Slovenia, and these Croatian kids said, "We know what you're talking about, it's happening to us now."

So I don't worry about trying to make it digestible, because someone will get it. And if they don't, they're watching the lovely Elvises dance on stage, or watching the clothes and costume changes. I don't expect everyone to get it, because it can be academic. I've had people try to turn me academic, I've done lectures at colleges. And it can be that way and it can be just dumb college shows, an excuse to drink tequila shots and go, "Ay ay ay." I'll take them all!

**What about this commodification of revolutionary things? For example, there's a local pop called Revolution Soda ...**

Yeah, yeah, I've only seen that here in Vancouver!

**Do you take heat from people who think you're trivializing that Che Guevara thing, for example?**

Some people do. The whole idea of the Rockin' Revolution show was, what does it take for you to get involved in a revolution? Do you need a new album, do you need a T-shirt? And then, even if you are part of the revolution, when does pride turn nationalistic? And when is [being] nationalistic totally negative? I don't always have a doctrine in the house. I present it this way and make people think, because there is no final answer. But sadly enough, as in Phil Ochs' quote, soda might inspire somebody. Although my show is candy-coated, that's the way to make the kids take the medicine. Hide it in the ice cream. And I am the ice cream. It might sound naive and optimistic to think, "I love the flavour of this rebel red soda, maybe I'll read about it." But I've seen it happen with me. People check my records and then look backwards and are inspired to look into the issues more. And if I can inspire people, that's the best thing an artist can do.

**You were active in the late-'70s punk thing in Southern California in a band called Catholic Discipline.**

Were you raised in a strict Catholic family?

Yeah, but it was really Southern California — folk mass. When the head nun went out, the other nuns would start singing. No rulers, no heavy discipline.

**Then you became a curator at a gallery. Do you have an art school background?**

No, I don't, but I always loved art. I always connect the Dadaist to '60s pop to the DIY idea of punk. To me they're all similar ideas, there's always upstarts and rebels in art, which is related to music, which is related to writing and all kinds of stuff. The gallery was very good; we started in the early '80s with a lot of stuff

that is now really mainstream: tattoos, serial killers, car culture. Folk artists way before it got popular. I used to sell art, but now I'm living art. You do a cover of the BTO hit "Taking Care of Business."

**Were you a big fan?**

Yeah, who wasn't a BTO fan? Lots of '70s stuff is important to me. Besides the obvious Elvis reference, I turned it around to represent the undocumented Latin workers in California. And the whole idea that we are "taking care of business" and doing the jobs no one else wants to do: the dishwashers, janitors, nannies, cleaners, gardeners, and we're doing them with pride. And we are gladly taking these, working as a work force. If we were to stop working all at once, the wheels would just collapse. It's an economic force that we're part of and I'm just rattling the call to arms.

**Is it true you were asked to write the original theme for the TV show King of the Hill?**

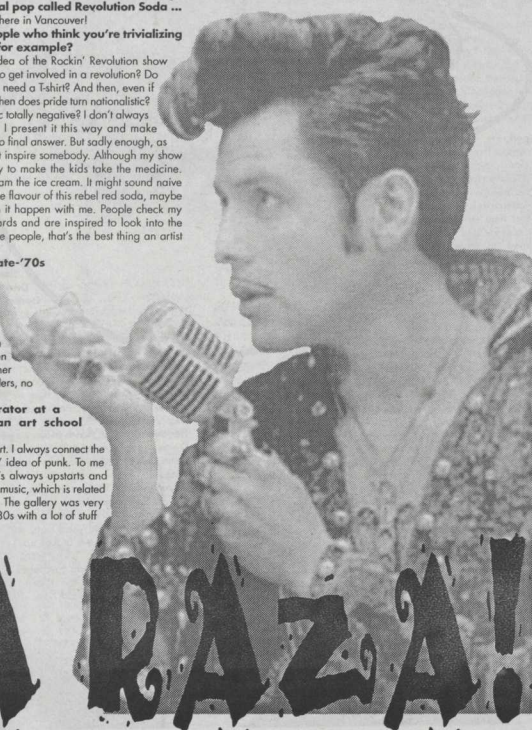
Yeah, I have a video of the first episode, black & white drawings, very cool. I wrote a song, but I was on tour, and it got lost. I'm assuming it got lost. We recorded it in St. Louis, anyway. But I recorded some stuff for future shows. And there's a team of people with the Rugrats comics who are also interested in my stuff for animated shorts.

**Thanks a lot!**

Thanks, and hey, don't forget to plug the website ... my father in San Diego reads the fan e-mail.

Check out El Vez's website at <http://members.aol.com/elvezco/>

BY VAL GORTNER



**88** *Fingers Louie has had its ups and downs, including breaking up for almost two years. They're back together now and better than ever with a new drummer and a new album. Back on the Streets. These Chicago boys have been working hard and touring insanely, including two stops here in Vancouver in the last six months. Their latest show here was with Sno Jam, where Discorder caught up with singer Denis Buckley and Dan Wlekinski and asked them every question we could think of [while still keeping it clean].*

**DISORDER: Do you like touring a lot or does it kind of suck?**

**Denis:** It's got its ups and downs, like any good thing, it's not going to be a good thing all the time.

**Dan:** I'm really loving it this time around, especially when you compare it to when we were a band before. It's a lot better now, we're all a lot more stable. I think we're all looking in the same direction with what we want to do.

**How are things at Hopeless?**

**Dan:** Great. I love being on Hopeless Records. I think we all do. They're not like other labels, from what we've heard. We've only been on two other labels.

**What were the other two labels?**

**Dan:** Far Wreck Chords and Rocko Records. Hopeless treat us like family, which is totally great. If we have a problem on a Sunday afternoon and obviously the offices are closed, we can call Louie, the owner, at his house and be like, 'Hey, we've got a little problem.'

**Last time we talked to Denis, he expressed some fears about how some of the songs on the new album would go over. What has the response been?**

**Denis:** I think, for the most

**How autobiographical are they?**

**Denis:** I would say probably, 3/4 of the songs I write are autobiographical.

**How does it feel to sing them in front of an audience?**

**Denis:** There's certain songs that I'm very choosy about when I sing them. There's a song I wrote about my son on our last record, that song 'Joy Boy,' and that's not a song that I want to do at every show. Not to sound like a hippie, but if the vibe's not right, it's hard for me to sing something like that.

**You guys have quite a unique sound, so I'm wondering who your influences were? Dan, I know you were into metal.**

**Dan:** I used to be...

**Denis:** Nooo, look at the hair.

**Dan:** Now, it's a lot more death metal. I think our influences are pretty widespread, like anything from heavy hardcore to melodic punk, in the basic range. Denis listens to a lot of emo. With me there is some old metal stuff, old Metallica, old Slayer.

**Denis:** Whatever. What have we been listening to since starting this tour, we've heard how many Metallica records? We're driving, like the fourth night out or something, and it's like three o'clock in the morning and everyone's trying to go to sleep, and this guy's driving and he's going along with the entire drum stuff [does an imitation]. He was going open-shit.

**Dan:** And we also listened to a little Amadeus, a little classical music, too.

**Denis:** Man, that shit puts me to sleep.

**So, are you going to keep your new drummer John for a while?**

**Dan:** I hope so.

**Denis:** As long as he likes us.

part, the reason that I was a bit apprehensive was because the last time you saw us it was our first time in western Canada, and people knew us from Behind Bars stuff and the 7's that we'd done before. Pretty much everywhere you go there are going to be some songs that the crowd go more crazy for than others. So, it just depends on the city.

**Dan:** I'd have to say most of it's been good, though. Certain songs that we were thinking, one being 'Summer Photo' since it's more on the poppy side, [wouldn't] go over real well live, but in most cases people have loved it.

**I read on the Hopeless website that you guys were trying to get an official 88FL site up, what's the deal with that?** [Dan & Denis groan]

**Dan:** Yeah, we've been just slacking, we haven't got our asses down to talking to the people who are going to do it.

**Denis:** When we get home, the next time we get together for practice we're going to bring some friends of ours along that have already registered the web address.

**Dan:** Yeah, it's going to be www.88fingerslouie.com.

**Denis:** That's original.

**Who writes most of the lyrics to the songs?**

**Denis:** That would be me.

**Which album do you consider to be your best work?**

**Dan:** Back on the Streets.

**Denis:** Yeah, definitely. I want to say this, and I can probably speak for the rest of guys, this is one album... I mean, for me I'm never going to be 100% satisfied with what I do because I think that if I don't continue to push myself then I end up getting in a rut. There's always going to be stuff that could sound better. 'Satisfaction is the death of desire,' to quote Hatered. So, I would say this one because this is the one that I'm probably 75% happy with, whereas Behind Bars, just the way I sound, I'm so picky about how I sound, I can only listen to four songs on there.

**Dan:** I can still listen to that. I like a lot of the songs, I think the songs are good, but our performance and the production weren't as good as we could have done.

**Denis:** We weren't pushing ourselves back then.

**Are you guys more dedicated now?**

**Denis:** If anything, we're over-dedicated.

**Are you workaholics?**

**Dan:** In the studio we can be. We don't want to be, but we know we want it to sound the best possible.

**Denis:** We still have a tendency, as we always have, to do a lot of messing around at practices. When we're supposed to get together and concentrate and write new songs, we end up fucking around with this cover or that cover, you know Dan will do some goof-ass guitar thing and Joe will do some bass thing, but we all remain really focused once we get into the studio because we know that we want the end result to kick as much as possible.

**Dan:** Cheese.

**What's the deal with 'Punk Rock Rulebook'? What inspired you to write that?**

**Denis:** When I first got into the scene, I just saw a lot of people kind of complaining and whining and saying, 'Oh, this band sold out because they're on a label.' And we got crap for not being on a Chicago label: 'You're from Chicago, why are you on a label from

California?' You know, it's like the label wants to put our stuff, as corny as it sounds, we want to get our stuff out to as many people as possible. So, 'Punk Rock that we weren't going to amount to anything.'

BY  
**CAREY VIALA**

**Rulebook** is basically written as a silent 'fuck you' to people who said

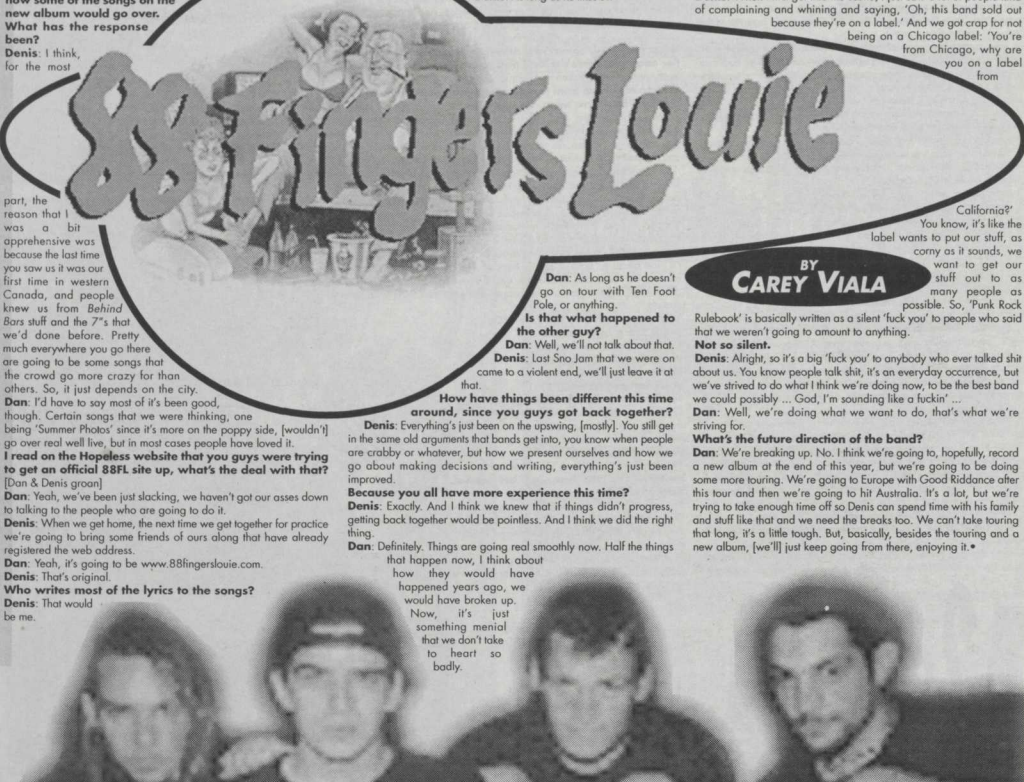
**Not so silent.**

**Denis:** Alright, so it's a big 'fuck you' to anybody who ever talked shit about us. You know people talk shit, it's an everyday occurrence, but we've strived to do what I think we're doing now, to be the best band we could possibly... God, I'm sounding like a fuckin'...

**Dan:** Well, we're doing what we want to do, that's what we're striving for.

**What's the future direction of the band?**

**Dan:** We're breaking up. No. I think we're going to, hopefully, record a new album at the end of this year, but we're going to be doing some more touring. We're going to Europe with Good Riddance after this tour and then we're going to hit Australia. It's a lot, but we're trying to take enough time off so Denis can spend time with his family and stuff like that and we need the breaks too. We can't take touring that long, it's a little tough. But, basically, besides the touring and a new album, [we'll] just keep going from there, enjoying it.

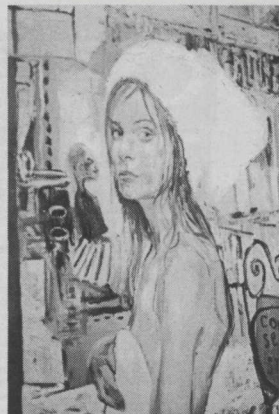






# DISORDER: WORD ASSOCIATION. Ready? Go.

'Fan belt.'  
Doug: 'Fart.'  
'Contradiction.'  
Sawan: 'Sugar?'  
'Love.'  
D: 'Homosexuals?'  
'Regina.'  
S: 'Gay sex.'  
'Transform.'  
D: All these ones are directly supposed to make us think of transsexualism.  
S: Really?  
D: Yeah.  
'Crate paper.'  
D: Crappy paper.



## pour tout Mademoiselle

The Collaboration of Doug Graham/Sawan Yawngnwe

Text: jamie hilder™

Photography: ann goncalves

WE GET THE CAMERA. CHICO'S GOT IT GOING ON.

A buzzing artist's reception at Vancouver's Third Avenue Gallery, March. The works of Emily Carr graduates Doug Graham and Sawan Yawngnwe are funky fresh and from their presence shines the inspiring art of being two 28-year-old post-serial, neo-visionary projectionist painters. How well they collaborate on oils reflects how well they relate: D/S have the same friends, the same enemies, the same dependencies, the same aesthetics. These local artists are mixin' it up freestyle, and it's oh so sweet.

'I USUALLY DON'T SAY ANYTHING. I JUST PAINT OVER IT.' [Sawan]

This is part of the collaborative process. If D/S have an idea to make the painting better, they just paint over it, no discussion. There's too much reason in discussion, they argue, and by talking about it, inhibitions are held back. They can step on each other's toes because there are no rules, except to make excellent paintings. In the studio, ego is put aside in terms of control over canvases. They let each other rip, they do what they want — it all just happens. What you see is the result of that.

'MY CAT RUBS ITS BUM ON THE RUG' — Do you think this sentence is art?

D: How many times have you said it?

Nineteen, at least.

D: Did you get any more pleasure the second time than the first?

It gets progressively better with the occasional down period.

D: Ready? You have to think about how it can be better. Performing is different than art. If you perform and do something original, that's art. If you perform and do the same thing that you've performed before to an audience, it's not art anymore.

But don't you think there's an art in saying something over and over until finally someone has to laugh because it's so funny that you've said it a million times?

D: Oh, yeah, if it's a performance like that. If an absurdity enters into something like that.

S: I guess if there's a context to that, yeah.

My cat rubs its bum on the rug.

D: My dog rubs its bum on the rug.

S: I rub my bum on the rug.

AND THEY WON'T DIVULGE THEIR SECRET THREE-YEAR MASTER PLAN. Because then it wouldn't be a master plan. "Yeah," says Doug. Sawan finishes, "We'd wake up one morning and go, 'Uh, what the hell? Dad, I'm in jail.'"

"AT LEAST FIVE HOURS A DAY, VERY SELECTIVELY and heavy on the remote." Television is worthy, D/S absorb the compositions broadcast there because they come in handy when they deal with painting elements they've never seen. The truth is that, without a TV, you're missing out on half of life's beauties. "It's propaganda, people saying that TV is bad. You just gotta learn how to use it."

Do you guys like manifestos?

D: Meat Beat Manifesto? Manifestos are good. Yeah, you usually look back at them and think they're juvenile. Almost always that happens, you look back and think it's infantile.

S: I think it's putting your thought into a form of language.

D: It's usually an expression of great confidence. Which is good.

S: Yeah. It's also confidence to share with other people what you're thinking. It's communication.

D: They're often misguided, though.

You think so?

D: Yeah. People who write them are mental.

S: Well, mental peoples are good.

D: Who shot Andy Warhol? Come on. *Scum Manifesto*.

FINAL: Is there an art scene in Vancouver?

D: Yeah! There's an art scene everywhere in the world. Anywhere there's someone who has something that's a little fresh. Any time there's something fresh, there's an art scene.

S: Funky fresh... as Marky Mark would say.

D: You don't even need to share with anybody. It can still be an art scene. Who can say what comes out of your head, without you knowing it?\*



FOOD FOR THE EYES. There are no stories in these paintings, no stories that you have to get to understand. If you can see it, that's all you need to know. You won't need any theory.

Working together on the same canvas, Doug will start by laying a ground or Sawan will put in the figure. They'll create a new space and try to resolve the space. Paintings are never planned out, never. When a work is in a gallery it's complete, but it takes anywhere from two days to six months for a painting to resolve. Sometimes it just never gets there. It doesn't exist until it exists.

Then, "boom." Instant. It does everything a painting should do. They'll say: "Fuck, that's awesome." Then ask: "Could I make it any better?" They say that there are paintings that don't have the life they could've had if something else was done.

D/S don't really care if they are remembered for what they're doing now: "We make the paintings for ourselves first. We want to love them. We want to be interested in them. We want to make paintings that we can look at every single day, for the rest of our lives."



ART MIAAMI IS A BIG FUCKING SHOW. It's an international art fair where reputable galleries the world over are invited to showcase the artists they represent. Art Core, D/S's gallery in Toronto, were jazzed by their sell-out summer show, so the gallery invested money to send them to Miami. It paid off. Their paintings sold out.

Back in Toronto they faced eight-foot piles of snow, making them think about life, changes, the seasons: "There are two in Toronto: Hell and Heller."

FOUR (OF MANY) THEMATIC ELEMENTS IN THEIR WORK:

1. Intensely beautiful colour schemes. ("Real pigments that are natural or mineral based. No synthetic stuff.")

2. A little bald head. ("A perspective of where I was, where I am now, the changes that happen in between.")

3. Women from magazines. It's part of the desire to paint something they're attracted to. D/S go through a process of falling in love with the fashion magazine image, "this flat piece of paper." They want to translate that desire onto a canvas, to make it even better than the photograph. They haven't yet worked with a live model, thinking that it would change the visual makeup of the painting. "Character would come out. Personality would come out. Her personal narrative would come into it. We wouldn't be telling our own story, inventing our own story."

4. Chinese spell in French.

S: That's me.

D: His persona is a Chinese guy even though he's from Thailand. He's trying to fit into the huge mass culture. He's trying to find his place in the biggest culture there is.

S: It's a tongue-in-cheek thing.

D: His grasp of language is limited so it's a little bit humorous.

S: And I try to take liberty in thinking that I'm creating some sort of poetry.

It's the new Haiku.

D: Yeah, it's high-something...

WHAT'S THE LAST THING THAT WAS ON YOUR RECORD PLAYER?

S: Eminem. Well, in Toronto it would've been No Limits and Busta Rhymes.

D: Method Man.

S: There's more going on in rap than in pop these days, I think.

D: Oh, and The Bears. Repeat!



# CRUISE

INTERVIEW AND PHOTOS

BY SPENCER

Once a year, members of Silkstorm and Pavement congeal into one mess to make up the *Crust Brothers*, a classic rock cover band. Loosely defined, they are Andy Cohen, Stephen Malkmus and Tim Midgett on guitars and Michael Dahlquist on drums, though slight infold substitutions have been known to happen. The temporary band has, to date, played three shows and released one live album, *Marquee Mark*. They were in *Vancouver* to pretend, like a good cover band, that they were playing New Year's Eve.

**DISORDER:** At the Seattle show, you played a whole bunch of CCR tunes unlike last year, when it was just a lot of Bob Dylan songs. What's the deliberation on that?

**Michael Dahlquist:** Just bands we like.

**Stephen Malkmus:** Whose songs we think we can play.

**Michael:** And then we thought we could do something different as opposed to doing Dylan again.

**Andy Cohen:** We can't play Rush songs.

**Stephen:** Plus, the CCR biography just came out and it made us sad.

**What's so sad about CCR?**

**Stephen:** They just disintegrated really horribly right at their peak.

**Andy:** [John Fogerty] wouldn't even visit his brother. His brother was dying of AIDS. He was on his deathbed and John wouldn't even talk to him.

**Tim Midgett:** I don't know if I want to read that book.

**You all rotate instruments and vocals with each song. How do you choose who is singing which song?**

**Tim:** It's pretty obvious who should sing it.

**Michael:** And then if someone has too many songs, I've just got the one because I've got to play drums most of the time.

**Tim:** You can't let Michael sing too much.

**What makes it pretty obvious?**

**Andy:** I sing the ones with a lot of words.

**Tim:** Personalities.

**Stephen:** Vocal type.

**Tim:** If it's high and whiny sounding, me or Steve has to sing it. If it's low, then Michael has to sing it and if it's sort of honky and mid-range, then Andy has to sing it.

**Michael:** And of course, the song that I sang was my favourite AC/DC song.

**Stephen:** It worked so well last night, I and behold, we've got some gimmicks already.

**Michael:** Plus, Steve loves playing drums.

**Stephen:** It's a song I can play.

**You are playing big solos all over the place. Is that good to let out as opposed to the normal...**

**Andy:** Actually, this is a reduction from my normal role. It's fun to [sit] back.

**Tim:** It's easier than having to learn chords. They don't have to learn six strings; they can just stick with one. Is that true?

**Stephen:** That's fair, I guess.

**What's so worth getting cigars up here?**



**Andy:** They have Cubans. They generally suck because they are so overpriced here.

**Tim:** The cheapest place to get Cuban cigars is in Spain.

**Andy:** The guy saw us coming.

**Stephen:** He was like, 'Yeah, Metallica was here last.'

**Do you enjoy playing Guns 'n' Roses?**

**Andy:** I'd have more fun playing 'Night Train.'

**Tim:** Andy's the Guns 'n' Roses fan.

**What are the songs that you aren't covering that each of you wants to play?**  
**Andy:** 'Night Train.'

**Tim:** We played this Alice Cooper song that I really like during soundcheck. It's called 'Caught in a Dream' and I've liked it since I was in high school. It was okay, and we played it okay, but it would be deep in the encore. Like the final blow to the head.

**Michael:** 'Final Solution' by Pere Ubu.

**Stephen:** I'd like to play 'Moonlight over Vermont' by Captain Beefheart.

**Tim:** The only problem with 'Final Solution' is that it came after 1972.

**Stephen:** What about G'n'R?

**Tim:** Oh, yeah, 'Sweet Child of Mine.' I forgot. You [Heather, auxiliary singer] were singing on stage in Seattle.

**Heather:** I sing because it's high. Also because people called me Axl in high school.

**Michael:** She can shake it. She sung it at karaoke once and she was hot.

**Have you sold out of the CD yet?**

**Tim:** We still have some. We actually shipped some up here to sell but they never arrived. We've sold a bunch through the mail.

**[Did you] tape any of the recent two shows?**

**Tim:** James, our sound guy, taped it. The last time I was just happy because James happened to have a tape.

**Are you going to do something Canadian for the Vancouver audience?**

**Tim:** We don't know anything Canadian, unless you count The Band.

**You know Neil.**

**Stephen:** I know some DOA songs. I can do 'Watcha Going To Do?' you know that reggae one. Do do do do do [sings]. I used to know 'em all.

**Why do you think the audience should come out to see these shows? What's the difference between you and, say, Interference [taken over band]?**

**Stephen:** Not much.

**Michael:** I don't think there's really any difference.

**Stephen:** Except somehow we sound like Silkstorm when we do the songs. We don't really sound like the bands that we're covering.

**But you don't sound too much like Silkstorm either.**

**Stephen:** You haven't heard 'Fortunate Son.'

**Michael:** People have a lot of fun. You go to a Silkstorm show and everyone is sort of like, 'Yeah, yeah, these guys are... have you seen these guys?'

I saw these guys four years ago, man. Fuck you! But here, people just go and get drunk and have fun and we never get to play shows like that.

**Stephen:** It's like a New Year's type fun. We aren't charging too much, hopefully, for the show. I wish it were free, if it could be free.

**Andy:** We have to charge a little more because we have to pay all those royalties [laughs].

**Tim:** But I don't know why people should come. Just to have fun. If you're like me, you are kind of discouraged about a lot of the music that is around nowadays. So you come to the show and you get to hear a lot of songs that you know, with a little new life breathed into them.

**Michael:** It's nice because we are both in these pretentious bands and then this is just from the gut [makes thumping rock sound].

**Andy:** We're too young to have ever seen Creedence in real life.

**Michael:** And the kids who come and see us are too young.

**Andy:** So this is as good as you're going to get. This is as close to seeing Creedence. The spirit.

**Michael:** When we're playing the music, we're not thinking, 'Let's update this and give it a new wave beat.' Generally, it's just like, 'let's fucking rock out!'

**Andy:** Everyone is worried about their image; they can't rock out.

**What's your pirate name?**

**Stephen:** Willie Stargel.

**Tim:** Kent Tekula.

**Michael:** John Longford.

**Andy:** Doug.

## blur CD GIVEAWAY!!!

WOULD YOU LIKE TO WIN A COPY OF blur's NEW CD "13"? Of course you would. All you have to do is...

TELL US WHY DAMON WOULD MAKE A BETTER PREMIER THAN GLEN CLARK

...in 10 words or less. We'll draw five winners on April 26!

Enter via fax: 604.822.9364; mail: 233-6138 SBL Blvd, Vancouver BC V6T 1Z1; email: ctttradi@mail.ms.ubc.ca; or just drop it off to our office at the above address. Please specify "Blur Contest" in the heading, and include your name & phone number. Enter as many times as you like!

Deadline for entries is April 24.

**Why did you come up to Vancouver of all places?**

**Tim:** We were trying to find a New Year's Eve show and we couldn't find one because we started three weeks before New Year's Eve. I called Keith [from the Starfish Room] and he asked if we could do it today [New Year's Day] and he said yeah. But we like this. You [Steve] have never played here, have you?

**Stephen:** No.

**How much practice did you put into all of this?**

**Tim:** Not enough. We practiced quite a bit.

**Andy:** Twelve hours.

**That's plenty.**

**Tim:** Plus, we try not to pick songs that are difficult as far as having notes and stuff.

**Is there ever going to be a Crust Brothers original?**

**Tim:** No.

**Are you going to do this again next year?**

**Tim:** Hopefully.

**When are you going to start the stadium tour?**

**Tim:** As soon as Bob Dylan calls us and wants us to back him up. We'll be playing the stadiums. We should back up John Fogerty as well, though that's a little different.

**Andy:** I think Fogerty would be a little easier to back up because Bob Dylan sounds like he is a little insane. He don't like loud music.

BROS.



# Hancunt Gets A Slice: A Conversation With Monique Baillargeon

"The purpose of The Slice is to provide artistic and entrepreneurial street youth with an uncensored venue for expression and the opportunity to earn an honest buck. It is our goal to interface the street community with the artistic and academic communities of BC and beyond. The Slice is dedicated to all young people coping with survival on the streets and trying to make changes in their lives. Your talents touch everyone who picks up a copy of The Slice. May your work help change conditions for yourselves and those who will follow."

How many of you have ever read The Slice? Chances are you've heard of it, if not picked it up from a vendor person or bookstore. Chances are, if you've never lived on the street or hold mainstream conceptions of what life on the street is all about, then you've had your prejudices challenged and your awareness expanded. But there are those people who would rather that you not learn the truth, and that street youth not have a voice. Especially a voice that dares to discuss its subjective sexuality.

The Slice's February issue, "Sex, Love, and Other Perversions" is currently the subject of public controversy. Recently, the parent of a 16-year-old who bought The Slice from a vendor came across his son's copy and declared that it was — not just pornography — but child pornography. VIV, BCITV ... all had a heyday. The Slice's funding, which comes almost wholly from the government, was frozen. Contributors and staff feared that the Mag would be pulled from the shelves and the streets destroyed. All because street youth had dared to tell the truth. DISCORDER's Hancunt went straight to the intelligent, witty, and beautiful 19-year-old Editor-in-Chief Monique Baillargeon to get the scoop ... er, the slice.

**Monique:** Slice started out eight years ago as four sheets of paper, photocopied and folded together. Now it's 100 pages; 8 1/2 by 17, with a glossy cover, colour, and advertising. Basically, my partner Darek [Czernewac] and I looked at the magazine and we said, "There's some really incredible writing in here, there's some really incredible art, and it's coming from a point of view that the average person doesn't really experience ... how many people experience having nothing? Or being totally alone, or things like addiction? And there's this perception out there that street life is just one big party ... and that's not true! Most people [just] see kids in the doorway smoking crack and they don't see what's behind that ... or how they got there."

**DISCORDER: Or why they can't go home ...**

Exactly. And street life is very anonymous, like you're not really a person, you just sort of blend in with the pavement. And we really feel that there's viable art and poetry happening on the streets, and that it is marketable. So we took it from a fully funded government program, and we're converting it to an independent small business.

**So that you don't have to deal with issues like censorship?**

We will probably have more censorship issues arise when we are independent because we won't have the government protecting us. Because they do protect us; they do go out there and speak for us; keep the law off our back; keep militant right groups off our case.

**Why are you making a move away from government funding then?**

It's more like symbolism, you know, because Slice is on welfare; it's relying on something else to stay alive. We have all been street people, all the staff, and we deal only with street people, who [comprise] most of our contributors and vendors. If the magazine goes independent, it's going to demonstrate the potential for independence within every street youth. It's not only to show the public that, but to show the kids themselves that.

**Tell me about the current scandal.**

A young man, 16- or 17-years-old, bought the magazine from one of our vendors and took it home, where his father got a hold of it. It wasn't the person who bought it who complained, it was his parents; he dad decided that it was pornographic. So the dad called BCITV to complain that his tax dollars are being used to promote child pornography.

**Child pornography? That's a very different thing than pornography!**

Yes! Well, that's what they called me and told me, and you know what's really funny about this? When the legislation came through making it legal to possess child pornography in BC, Vancouver TV gave me a call asking me to come down and comment. So I went and spoke out against child pornography. Then I got phone calls from Canada AM, CBC,

a couple of radio shows, a few newspapers, saying, 'Oh, you must know somebody young who has been involved in [child pornography]. Can you get a hold of them, and let us, like, put their face on TV so they can tell their story and we can let people know, blah blah.' So I announced this at one of the Slice meetings, and they had the exact same reaction that you did: 'Screw them.' The youth felt like they were being exploited for the purpose of media sensationalism. We had about 40 kids in the room; and as soon as that issue about child pornography came out, they started talking among themselves, about prostitution, about trading sex for a place to stay, being abused, and I realized, wow, sex on the street is a very big issue. It is happening, and it is happening to young kids, and they are being exploited, it's obvious that they want to get this off their chest ...

**And they're also falling in love ...**  
Exactly! And having romantic things happen to them, etc. And I said, 'Well, we'll do an issue about that.' It was actually the victims of pornography and prostitution and abuse speaking out. And if people actually read the magazine, they would realize that I'm sorry — that stuff is sickening. These kids talking about what's happening to them or what has happened to them. It turns your stomach, it is revolting, it's totally obscene. But it's also real life, it's totally real life.

**It says 'viewer discretion advised' on the cover of the magazine. And it's not any more explicit than any other adult magazine sold in a store. Was the guy who complained stating that it should be sold to those under 19 or that it shouldn't get printed?**  
That it shouldn't get printed. He had issues with the entire project. Which is kind of funny, I mean, you want to complain about the way your money is being spent in BC, let's look at transit, let's look at the illicit budget ... And, you see, that's what I think it is, from the media point of view, because when BCITV called us, we cooperated fully with them, and we made ourselves available, we made individuals from the government available, and that night when they did the broadcast, I had six street youth there to talk about why they wrote what they wrote, how they feel about the project, and these kids made very intelligent comments, but the way that it was cut and edited, they didn't show any of that. They didn't show the real story. I felt totally misrepresented and I was extremely angry. They didn't talk about art; they didn't talk about kids eating out of dumpsters, or the fact that we have four youth, who when they came to us were total junkies, and now they have recovered. Or the fact that we have six youth who now have full time jobs just from selling the magazine ...

... or the fact that we break down cultural barriers between straight culture and street culture because it's not like panhandling. And [this issue is about] reminding people that it doesn't matter if your 13-year-old child is living on the street or she's at home, she's sexually aware; she may very well be sexually active! Wake up! Talk to your kids. And that was the other message that I thought we were sending out, about the sexual reality of youth today, because there's a sexual reality whether you want to look at it or you don't. Don't want to look at it? Don't read the magazine.

**So what's going to happen to Slice?**

They were going to cut the funding anyway, but after all the media came out, we got a phone call, unofficially, that [said], 'You guys are shut down, that's it, pack up shop.' It was really funny. So we moved all the magazines over to a friend's house because we thought they were going to seize the magazines [after] they told us to pull them off the shelves. Then some courier media and Cheryl Nixon from the Ministry of Children and Families went right up to bat for us and learned about their contacts. People wrote letters, we made phone calls, we had a nice response from the community, so they decided to extend it until Sept. 30, which is when our current contract ends. Then it's up for negotiation. Independence is still our final objective and that probably means that we'll have to make it in the American market

because, in general, Canadians are not supportive of art culture.

It's hard to make money and we're totally uneducated. I haven't graduated from high school, and we're involving ourselves in complex business interactions. We've had to learn desktop publishing as we go. And that takes time.

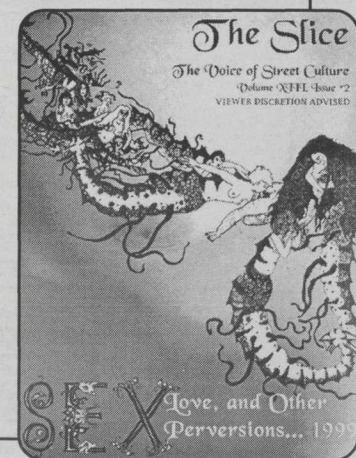
**So you're not adverse to having volunteers from a non-street background?**

Oh totally! That's what people don't understand about The Slice. And our objective is not to keep street kids being streetkids. It used to say 'By, for and about street youth' on the cover and I took that off. It's still by, for and about street youth, but it's not because they are street youth. When you walk in here, you're not a street kid, you're not some homeless punk, you're an artist. And that's what we are. We are an artistic organization that makes the point of reaching out to people who don't have as many opportunities and groom them in an entrepreneurial sense, so that they understand things like self-promotion, getting into a university, getting their work up on walls ...

**One thing I loved about what I read in Slice was, all the street youth talking to straight culture — it's a way of talking back to a society that shits on you ...**

I don't really feel like an editor, I feel like a secretary, because I don't tell the kids what to write, they come to me with who they are and what they have and that's what I print. Decisions are made democratically. Whatever we do is decided upon by whoever shows up at the meeting. And that empowers them, too, knowing that there's someone on their side, vaguely more organized than they are, [who] will go out and fight for them.\*

*To find out how you can volunteer for Slice Magazine, phone Monique at 604.682.3300. They need people to get involved in all aspects of the magazine, whether it be donations of paper and other supplies, people with knowledge of desktop publishing, etc. Or if you'd just like to read it, you can buy an annual subscription for \$40.*



**Chocolate Baby: What do you think of the new album, *The Sebadoh*? Do you like it?**  
**Jason Lowenstein:** Yeah, I like it, sure.  
**Would you listen to it at home?**

Actually, I would probably listen to this one at home more than any other records we've made since *Sebadoh III*. For a long time, I wouldn't. I don't actually do that. But if I had to pull one out to listen to, it would probably be this one here.

**This one sounds a lot more produced than any of your past albums, sounds more...**  
I think, just because of my own experience with it, that *Harmacy* was way more 'produced.' But the definition of produced is totally different from one person to another.

**Well, this one sounds a lot more clean... and crisp.**

Yeah, I know what you're saying. Yeah, I think the fidelity is great on this one. I don't think it's too much of anything really.

**And most of this album is produced by Eric Massanoga, except for two of the songs that you recorded.**

We all had our hand in the production pot, if you will, because we are all really 100% present for the entire process. Like, to me, a producer will take over after you're done. Typically, to me, producers will step in the creative process after you've already put all the stuff on tape, then will take it and make it whatever they want to. You know what I mean? That's only my

just that he's willing to accept us pulling up a chair and twisting some knobs and making certain demands of the sound, and he's actually able to get those certain things out of it.

**OK, ah... ah...**

[laughs] Were you actually interested in knowing the answer to that question?

**Yeah! That makes sense.**

You just wished it was shorter [laughs]

**Well, sorry, this is actually the first interview I've really 'conducted,' so...**

**Really?** Oh, wow. Well, I'll take it easy on you [laughs]

**All right. [pause] The Sebadoh has some new sounds, effects and stuff, that haven't really been on past Sebadoh albums. There's some piano and phaser and guitar effects.**

**Layered drums.**

I think you're totally hitting most of the stuff on the head. I think most important element to me is the fact that we used a sampler, on one of the songs. On 'Flame,' we used a sampler to build the entire song.

And to me, that's like the newest new element. And, plus, like what you said about the layered drums. Like that song, and 'Nick of Time,' both have multiple drum kits on them.

**Right. And you have a new drummer playing on this album, Russ [Pollard].**

Yeah, he's also responsible for the piano playing. And a lot of the percussion and background vocals and

are working on with them. I think the head honchos at Sub Pop met this fellow named Seymour Stein, who's a pretty infamous character in the history of newwave and punk rock... 'cause he headed the original Sire Records, that had the Talking Heads and the Ramones and Blondie and everything else. And I think that they found a continuity in their history. I've heard Seymour Stein say: [laughs] 'You guys are the god-fathers of grunge, and I'm god-father of punk rock.' So I think they just bonded on a certain level, and, also, I think Seymour saw some potential in some of the bands they have on their label. I think they're doing the same thing for Sunny Day Real Estate as well. But Sire's not going to be distributing all of their releases, they have this sort of 'carte blanche' to interview and say, 'How about we do this one, too?' And luckily they wanted to do ours.

**Yeah, it says Sub-Sire actually on the back [cover].**

[laughs] Lou made that little emblem. I think if it's the same one I'm thinking of.

**Going back to the drummer situation, are there any mixed feelings about Bob [Fay] leaving the group?**

Well, I think we could have handled the communication with Bob a bit better. At the end of the last tour, for *Harmacy*, [Lou and I] had a conversation [about] what we were going to do next. We decided that [we] would probably work on it alone for a while and then possibly bring Bob back

*DiSCORDER's Chocolate Baby was lucky enough to conduct his premier interview with former indie rock god, now major rock god (complete with CFOX airplay), Sebadoh.*

idea of what a producer does, but it's not exactly what happened on this one. I think what Eric did for this record was a lot more to do with production than just straight engineering. So, you know, I think he sort of deserves that credit. But it all had a lot to do with why this record sounds the way it does.

**And Eric's been with Sebadoh in the past. He recorded a few songs on *Harmacy*...**

**So was there something that stuck out with him that made you ask him back for this record?**

Yeah, he's a really talented fellow. And, he's also the kind of person who, to me, [is] confident enough in his own skills that he doesn't have to put his personality over the entire process, like some people do. He's willing to share the responsibility of the entire job. I think that, typically, an engineer is only involved in a certain amount of the creative process. And, as a result, they tend to get very territorial about it. Meaning that they really want to have control over all the technical aspects of the thing. 'You just go out there and sing, or you just go out there and play yer goddamn solo, then you come back in here and I'll make you sound good.' But with Eric it's much more collaborative. We're very much a do-it-yourself band, so for us to have to give up that part of the process, the mixing part of the process, doesn't make sense because we all have skills in that area. So his personality fits ours in that respect. And also, he doesn't know way more than us about that stuff, it's

piano.

**Did he play any guitar or bass? When you guys play live, is he going to switch up?**

He wrote the song 'Break Free.' He played almost everything but the bass and drums on that one. So he played all the guitars and piano and I think there's some percussion. I think the only thing that Lou [Barlow] and I contributed was some background vocals on that one.

**So when exactly did he join the group?**

I think it's peaking a year and a half ago, now. He joined about almost a year before we went in to do that record and, really, [The Sebadoh] has been done for almost six months now.

**Really? You recorded it back in the summer?**

Yeah, I think it was done, with artwork ready and everything, back in August. Then it kept getting put back and put back. Sub Pop are now collaborating with Sire Records and I think that they had some stuff they needed to work out, but they didn't really know what kind of conversation they needed to have until they had the 'product' from us. Having the stuff to listen to made them actually have something to talk about. Which is too bad, because it really pushed things back, but at the same time it's just the way things need to happen, I guess.

**What is Sire Records? How did you get hooked up with them and why are they jointly releasing this album?**

The partnership is totally based on stuff that Sub Pop

into the fold. But, in the meantime, while working on it, [we] invited Russ over to jam, just for fun, it wasn't an audition or anything like that. But, it really only took about 20 minutes for us to realize that some part of our new direction had just walked in the door. It was just one of those things. It's a totally cliché moment. It was just one of those things where Lou and I look at each other and were like, 'Oh, well, I hope he wants to join this band, because we want him to.'

**But now the...**

I'm sorry, the question was really about Bob, though. And I think that we made that decision and we sort of sat on telling Bob for a little while, although towards the end of [that] last tour, it was getting to be quite evident that there was some division coming. And he's gone on to a new band now... Yeah, actually, I think he plays in a couple bands. And he's also writing screenplays, I hear. He moved to Los Angeles right after the end of the last tour. And I think part of the reason he went there is because he wants to make a movie, or maybe several. So he started writing a lot, I guess.

**Sometimes Lou writes songs about past band members, as you know, 'Beauty of the Ride' off *Harmacy*...**

And 'Freak Pig,' perhaps [laughs].

**Do you know if, on this new album, he wrote any specifically about Bob?**

I don't know.



Because ... 'Tree' kind of sounds like it could be referring to him. I think that's a song he actually wrote for his sister's wedding.

**Really? About their relationship and ...**  
I think it's the same one we're thinking about. [sings] 'Together ... is not that long' or whatever. Yeah, that one he wrote for his sister's wedding, many years ago. But I can see how you could interpret it that way. It's about a relationship, for sure. [pause] I don't think that anything was written specifically about Bob on the new record, although I can't speak for Lou. I know I didn't [laugh].

**And Lou's new song, 'Flame,' is the first single. It's actually getting quite a lot of airplay, even on our local mainstream rock station [CFOX].**

Yeah, it seems to be being picked by a lot of what they're calling 'commercial/alternative' stations. I think that's obviously a goal of a record company like Sire, to get that happening. And I think that they have ...

**Influences?**  
Definitely they have influences because of their stature in the hierarchy of major labels. And also, major labels typically have a thing they call 'radio staff.' And that's people who just spend all day pitching their wares to radio stations, trying to make an impression. I think that has a lot to do with that song getting on there. [Lou] sort of has a little bit of the texture of the day, in that it has that sample in it. The music is

I'll play the bass on my songs.

**Sebadoh has quite a policy for stating exactly who writes which song on every album.**

I mean, we're coming to a new conclusion about that. I think, the collaboration that happens after [you] turn your songs over to the rest of the band has a lot to do with the writing process, and it always has.

**Everyone really contributes to every song.**  
And we're just realizing what that means, as far as giving each other credit. Although on this record, there is still individual credit to a certain degree. But, I don't know how long it's going to last.

**So, do you ever just come in with an entirely finished song and set it down and tell people what to play?**

For me, it's usually that I make a pretty solid demo of the song, the way I'd like it to go. But then, after, if I'm going to bring it to them, I want them to put as much of a spin on it as they want to. So I have to be open to it not being anything like I wanted it to be. And a lot of my songs on this record were pre-written and I had an idea of what I wanted to get out of them, but just the cohesiveness of having three people play them and work on them and all that stuff has changed the general feel. Which I put in the pile of that's what's really creating and writing the song. Creating the vibe of the song is just as important as writing the music, I think.

**And your songs seem to be more complex**

the song has to do with it having many levels to keep it interesting. And that doesn't necessarily mean just hitting the [guitar] pedal at this certain part, being a bit more tricky.

**Are you still playing some of your old hits with Russ?**

Yeah. We also have a unique thing right now, because in some ways we're starting over. We can really dip into our back catalogue and ...

**And Bob has always come in and gone out [of the band] ...**

And there was a certain amount of songs that he just knew how to play. But now we can just dip in and pull what our favourites are, with some mind towards what people might want to hear, as well. Mostly we're just letting Russ do a lot of the choosing. Most of the stuff that he wants to play is the stuff that we would want to play. With him, it just puts a new spin on it. It's not that we turn the song on its head, but just that we play it with a different intensity than we used to.

**So, what are you doing on your spare time? On the road, what do you do to keep busy?**

I've been doing the Sebadoh website for the last few months. Basically, that's what I do. When we have some time off I try to make updates to the site and try to keep people abreast. I try to keep a tour diary and keep updating it while we're on the road. So, I've been reading a lot of books. [laughs] Trying to

*By phone on a rainy afternoon, Mr. Baby spoke with Jason Lowenstein (the only longtime Sebadoh member besides Lou Barlow, the sensitive new-age-man himself) about their new album (The Sebadoh), samples, their marriage with Sire Records, and, well, read on ...*

somewhat happy.

**Yeah, 'Flame' kind of sounds like [one of Lou's side projects] The Folk Implosion.**

It definitely has that in it — superficially, just because of the sample, and because it has the drums layered over it. That's just where Lou is at now. He does a lot of stuff with samples, and I think I Russ and I tried to prohibit him from doing that in the band, he would just become less enthusiastic. I think we should all have the freedom to do whatever we want. Although, I have mixed feelings about sampling. That song has opened my mind up to how it can actually be put to your real creative use.

**But you still have more songs than Lou on this record, as usual. Usually you have a lot more than him.**

Yeah, that's 'cause they're really short [laughs]. On this one, we have an equal amount of songs. I think that the promo copies all around the world credited me with a song called 'Thrive.'

**Yeah, that Lou sings on. I thought it was your song.**

I think the record companies thought it was my song, too. I keep getting credit for that one, but it's not mine. But he has sung on some of your songs in the past, hasn't he? Like, 'S.Soup' on *Bakesale*?

Not anything more than background vocals. I don't think. Usually, whoever writes the song will sing it and also play the guitar on it. For the most part, Sometimes

on this album. There are more parts to each song but they really flow into each other. What sparked that?

I think that in the past, I've done a lot of just dropping the ball and giving up. Either at the songwriting stage or recording stage, or both. And this time, I was just not going to let that happen. What makes an interesting song is not necessarily that it has a lot of parts to it, but that it keeps moving in some way. In this one, it just made sense to have different parts.

**I'm just thinking of Lou's 'Love is Stronger,' [which has] quite a lot of things going on in it.**

I really like that one. It seems like that was probably one of the most dynamic ones we've done. Just because it starts out with somewhat of an old-style feel to me, as far as being very quiet, and sort of soulful. And at the end it ends up being very loud. I really like dynamic music. I think that we've made sure to portray that on this record. I think that some of the songs we've recorded in the past, like on *Harmoney*, became very dynamic as we played them on tour. But, that wasn't represented on the record. Our previous records have really just one dynamic to it.

**Well, there's really quite a distinction between every single song on *Harmoney*. One song will go quiet and the next will just, bang, start in.**

They all seem to stay at the same level they started at, to me anyway. I just think that a good execution of

get good at it. I've been kind of a geek at heart these days.

**Like *Internet for Dummies*?**

Yeah, and *HTML for Dummies*.

**I was actually just going to ask if you have any book recommendations, but I guess you're not really reading ...**

Well, actually, there's an author named Harry Kruz, who's definitely my favorite author over the last few years. I've consumed everything he's written in the last three years. I could recommend any number of books from him. I think his latest one is called *Celebration* and he just keeps getting better and better. [laughs] Reading manuals is one thing, but reading a good author ... I know what the difference is.\*

*Check out Sebadoh's website at [www.sebadoh.com](http://www.sebadoh.com) and be sure to be at the *Vogue Saturday*, April 6 for their Vancouver show.*

# 7 inch



*It's the most beautiful day of the year so far and I'm stuck indoors. I can't tell if the bird sounds floating past my ears come from the open window or the record player—a strangely ironic and confusing situation, if you ask me.*

An intense surge of blind rage engulfs my entire being at the sound of **WOLFIE**. My hands grope around me for blunt objects. A voice—a terrible, terrifying voice—is singing “You’re lucky I’m Skinny” and sharp needles of pain and annoyance penetrate my skull, destroying all rational thought. Listen—at your own risk—and you’ll know why. [Parasol, 905 S. Lynn St. Urbana, IL 61801]

**THE KNORMALITIES** compilation is even more New York than New York. Seven bands drunk on **John Zorn** and NYC No-Wave—**Vacuum Tree Head, Flying Lutenbachers,**

**Mono-Pause, Melt-Banana, The Molecules, MoelStano and The Ruins**—get to the business of destruction in an orderly fashion. My favourite is probably the amphetamine-charged Melt-Banana, but MoelStano has some pretty righteous metal bangin’ percussion going on. All the other bands (excepting The Ruins) do the sort of half-assed experimental jazz that **God Is My Co-Pilot** excel at—only not as well. [Dephine Knormal Musik, 1557 Pete Court, Manteca, CA, 95337-9479]

I really liked the last **SAINT JAMES INFIR-**

**MARY 7”,** but **Owen Device** just doesn’t go anywhere. It’s three songs of hard rock with strong vocals, but none of the songs carry any punch and the B-side, in particular, takes too long to unwind. [Alternative Tentacles, PO Box 419092, San Francisco, CA, 94141-9092]

**THE TOILET BOYS** are so gross! The sleeve of their split 7” with **THE DONNAS** depicts dirty rockers—one of whom closely resembles a younger **Iggy Pop**—with horrible leather accoutrements and unholy hairstyles. Ewww! Their song, “You Got It,” is just as filthy and unspeakable, oozing sewer sen-

timents. Those bad girls The Donnas provide the same old same old, a trashy rock song called “Get You Alone” accented with handclaps and “c’m on, c’m on.” [Look-out! PO Box 11374, Berkeley, CA, 94712-2374]

**WHISKYTOWN** have joined up with **NEKO CASE** and **THE SADIES** for a split country single whose theme, interestingly enough, is cars and driving. Myself, I’ve never been particularly fond of the automobile, but this record is good enough to make one get about the greenhouse effect and the ceaseless paving of the planet. Neko’s voice, in particular, is memorable and refreshing, backed by excellent instrumentation which includes slide guitar and fiddle. [Bloodshot, 912 W. Addison, Chicago, IL, 60613]

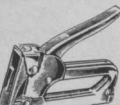
**OMEGA SUPREME’s** *Daisies* EP is at-risk and mysteriously layered. “Hook-up Charlie” features tremulous, high-pitched vocals floating over and through a haze of distorted guitar and drum

claims to be influenced by **PIL** and it shows. “Daisies” is a very slowly rendered track with detuned guitars and feedback which eventually melts into loose jazz. This is a notable single, but I would recommend higher mixing of the vocals, since they kind of drown under all that Art. [Somebody! Cooking, address unknown]



Venerable **Dark Cloud** by **DARTS ADLER** mixes some curious violin in with heavy chugging guitar and drums for an interesting and unconventional rock song. On the song entitled “Butterfly Effect,” the violin is used in such a way as to impersonate what a butterfly might sound like but butterflies actually made any noise. [This Legions From The Hillside, 325 Huntington Ave. #18, Boston, MA, 02115]

## Staplegun Showdown



ZINES • BY MiMiC <mmmcross@hotmail.com>

*I apologize for leaving any starved zine readers sans resources last month, but illness had me down for the count. As the spring equinox dances past, however, I’m back up to speed and ready to fill your backpack with double the zines for all your warm weather reading excursions!*

**AGREE TO DISAGREE** #5, free (\$2 by mail), 8 1/2 x 11, 40 pgs, newsprint  
This Vancouver punk zine has really cleaned up its act since the editors’ earlier sordid attempts, with sharper writing and layout. Diverse, well-written columns and a couple of punk interviews, rounded out by a dizzying amount of ads and music reviews, make *A2D* a good resource for fans of that sort. [c/o PO Box 56057, 1st Ave. Postal Outlet, Vancouver, BC, V5L 5E2, a2d@hotmail.com, <http://members.xoom.com/a2d>]

**ANTHETHESIS** (Vol. 5 #1, Spring 1999)  
**BLACK HISTORY MONTH** (1999)  
free, 8 1/2 x 11, 40 pgs  
Published by the Simon Fraser Public Interest Research Group (SF PIIRG), these zines voice the

student activist group’s ideas and concerns in an upbeat atmosphere. *Anthithesis* moves beyond the expected political and social articles to feature comics, games, recipes and poetry. Veronika’s “An Exercise in Sonny” presents a search for adequate mental health care, highlighting in its personal account the frustrations and miscommunications of finding what one needs. *BHM* zine looks at issues of race and racism in both general surveys and particular investigations. These well-designed zines reverberate with enthusiasm, ambition and a true determination to stay positive in the face of problems in our society and the world abroad.

**BCSFA** #308/309, \$2.50, 8 1/2 x 11, 10 pgs  
Newsletter of the West Coast

Science Fiction Association, this is an absurdly priced, sparse “zine” catering to the sci-fi community with letters, book reviews, resources, and talk of events. Hardly of interest to anyone other than members of WCSFA, and I suppose that’s the point. [c/o WCSFA, #110-1855 West 2nd Ave., Vancouver, BC V6J 1J1 <http://spellbinder.bc.ca/bcsfa>]

**BITTER** #1, 8 1/2 x 5 1/2, 16 pgs  
**SUPERFLY** #12, 8 1/2 x 5 1/2, 20 pgs  
These zines originate from the copiers of *Vixen Press*. As Erin and Tess state in the *Vixen* catalog, “We’ve been doing this zine thing for about eight years so and we’re not about to give it up.” Tess heads up *Superfly* zine, while *Bitter* is the first attempt from a girl named Cheryl. Admittedly, I was disappointed by their latest efforts. *Superfly* has clearly established its own look and vibe after 12 issues, but Tess was correct in her diagnosis that #12 was rushed to meet the VanCon deadline. A thematic

structure, or simply more elaboration, would have made for a more satisfying read. Cheryl’s *Bitter* was skimpy, frivolous and lacking in writing style. There is obvious desire for self-expression here from both authors, but the execution needs work. Both zines offer a little taste of what could be done a lot better. Get in touch with *Vixen* to be part of their upcoming compilation zines on sex, masturbation and retail work. [c/o *Vixen Press*, PO Box 4106, Vancouver, BC, V6B 3Z6, <claytngstss@gmail.com>, <mewcheryl@hotmail.com>, <www.bitter-vixen@hotmail.com>]

**DEATH CAME DANCING** (poems by Daniel Rajala) 1-shot, 8 1/2 x 5 1/2, 28 pgs  
From an artist who’s moved around a lot in his 40 odd years, *Death Came Dancing* brings us poems touching on drug addiction and the search for meaning in life, mingled with sketches of “the Streaker” [Daniel’s alter ego and artistic inspiration]. While the poetry, bordering on dull, is very conventional in thought and language, the regional and personal references give it an edge worthy of at least one read-through. [#32-746 Richards St., Vancouver, BC, V6B 3A4]

**I LOVE MYSELF BETTER THAN YOU** one-shot, \$2, 8 1/2 x 5 1/2, 52 pgs  
I can’t recall the last time I de-

voured a zine so quickly and excitedly. This is a fantastic collection of writings from 30+ zine kids who are proud to admit [in this forum, at least] that they touch themselves—and like it! The personal confessions are complemented by reprints from “professional” sources—everything from medical analyses of the orgasm to a Mormon church’s guide to “overcoming” masturbation. What sets this zine apart is that the contributors are almost all girls. For providing opportunities for girls to “come out” and relate on masturbation in a style not unlike a giggly game of Truth or Dare, *IABTY* is a triumphant success, and the epitome of what a themed periodical should be. [c/o Wendianne, PO Box 264, Sierrita Madre, CA, 91025-0264, <RecordSkip@aol.com>]

**MOTORCYCHO** #12, 51 x 2 stamps, mini, 28 pgs  
I believe *Motorcho* was reviewed in the first *Disorder* zine column I ever read, and this motorcycle-themed fanzine hasn’t slowed down a bit. I’m amazed at how they can include every tried-and-true zine element and make it totally unique to them. Loved the recipes, reviews, travel diaries and discussion of “The Wave” that bikers exchange. Great stickers and catalog of *Motorcho* releases. Look out for the humorously ignorant

1970’s reprint about “protecting your property” (tattooing your “old lady”). [c/o PO Box 1564, Point Roberts, WA, 98281-1564 <www.geocities.com/motorchoy/downloads/4500>]

**POWER CANDY** #20/#22, \$2, 8 1/2 x 5 1/2, 40 pgs  
Exceptional perzine from longtime zinestress Ericka. Her straightforward, compelling style and delicious layouts make for irresistible and engaging articles about family, relationships, abuse, therapy, and much more. *Power Candy* elicits such a response from the reader that you wish you could have Ericka there with you to discuss the topics further. She runs the reputable *Pander* zine distro, maintains multiple websites and actively contributes to the zinesters’/Bosai.com listserve. [c/o Ericka, PO Box 582142, Minneapolis, MN, 55458-2142, <pander@chickmail.com>, <http://members.aol.com/powercandy/menu.html>]

**TUFFY THE ONION** #1, \$2, 8 1/2 x 11, offset  
Aiming to compile random cartoons done in the last five years, Kevin’s goofy collection of strips highlights his sharp, subtle drawing style. Some dark humour interspersed with pure silliness makes for an enjoyable read. [c/o Kevin Long, #91-1947 Pendrell St., Vancouver, BC, V6G 1T5]



# Kinetoscope



FILMS • VISUAL MEDIA BY A. NALPAS

## 1 THE THIN RED LINE (dir. Terence Malick)

This was the only film that was nominated for any of the big prizes at this year's Academy Awards (I think it was nominated for "best director") that was worth my while. In fact, I left the cinema dazed, moved. My only gripe with *The Thin Red Line* was that, at times, I felt as though the voice-over narration came on a bit strong. Most of the time the narration drew me in — there was something about much of the narration's naive, almost adolescent tone that I found captivating — but there were times when the images and the score conveyed enough, when the narration got in the way. An article in *Sight and Sound* has complained that the film's mastery is marred by its romanticization of Nature, by its depiction of its tropical setting as some kind of untroubled Eden. I think the film avoids this pitfall by associating this type of romanticization with its central character to the narrative; he is one character among many in a film where the notion of a single protagonist seems ridiculous. Individual tales are told, but really

the film is about the enterprise as a whole (at least for this particular division), and how individuals are affected by this kind of undertaking. And Malick's version of the Guadalcanal conflict has so much depth — its cinematography, its acting (there isn't a weak performance anywhere in the film), its mise-en-scene, its narration — that even a film's classical allusions hold up.

Days of Heaven may have more consistent narration, but this is a far more daring, more breathtaking work, and one well worth the wait.

## 2 RECENT HAND PAINTED WORKS (dir. Stan Brakhage)

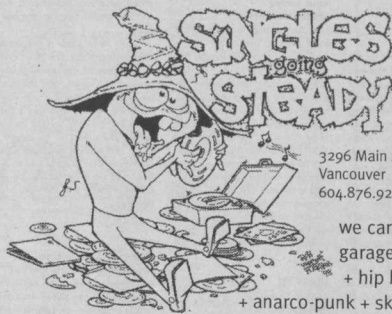
Tuesday-Thursday March 2-4  
**Blinding Light**  
I was struck by the nostalgia of the screening on the night I went. These were recent works, but I couldn't help but feel that they were from a bygone era.

My favourite was *Boulder Blues and Pearls*. Others seemed to prefer the shorter, more compact films, but my favourites were those that got a

chance to stretch their legs, those that induced an almost meditative state. This one also featured an exceptional soundtrack/score by Rick Corrigan and I got the feeling that the two had worked on this project quite closely.

Among Brakhage's own comments on his *Yggdrasil Whose Roots are Stars in the Human Mind*: "... I am compelled to comprehend Yggdrasil as rooted in the complex electrical synapses of thought process, to sense it being [as] alive today as when Nordic legend hatched it. I share this compulsion with Andrei Tarkovsky, whose last film, *The Sacrifice*, struggles to revive The World Tree narratively, whereas I simply present (one might also say "document") a moving graph to approximate my thought process, whereby The Tree roots itself as the stars we, reflectively, are." This was my other favourite. This was the one where Brakhage's "moving paintings" had the most depth, where his images began to move in and out in an almost spectral manner as opposed to just up and down and side to side.

tired  
of not finding  
the new vinyl you want?



3296 Main St. (at 17th)  
Vancouver  
604.876.9233

we carry vinyl...  
garage + oil  
+ hip hop  
+ anarcho-punk + ska  
+ hardcore + emo + more  
major/indie labels  
new & used

HOURS  
MON-SAT 11AM-7PM  
SUN 12PM-6PM  
BUY • SELL • TRADE

(we also have CDs & scooter stuff!)

TOP \$ PAID FOR PUNK VINYL

FEATURING A CAST OF

CHAIN MONKEYS

ROOSTERS

BIRDS IN THE CHIMNEY

CHOCOLATE JESUSES

FILIPINO BOX SPRING HOGS

TURKEY NECK STEWS

RIVERSIDE MOTELS

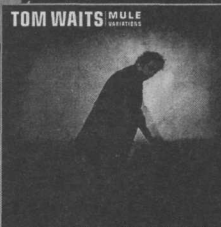
TOM WAITS

POCKED MARKED KIDS

STUDEBAKERS

PEPPERTREES

AND SCRAP IRON JAWS



MULE VARIATIONS

AVAILABLE ON CD, DOUBLE LP, CS

IN STORES APRIL 27

WWW.OFFICIALTOMWAITS.COM



17 DISCORDER

# Under Review

ALBUMS • ZINES • RECORDED MEDIA



## BUTCHIES Are We Not Femme? (Mr. Lady) FRUMPIES Frumpie One Piece (Kill Rock Stars)

These two totally different sounding bands that share only the end of their names have been lumped together by me because they share the same horrible fate of being played once or twice and then getting lost in the shuffle. What's wrong with this picture? It's not the albums' fault, that's for sure.

The **Butchies** is the latest musical outlet for Katia, proprietress of Mr. Lady records and record outpunk girl. This band sounds neither like **Team Dresch** (who KICK IT), nor like Katia's solo collaborators (who were both really cool) — it's different and I can't figure out what it does. It pops in as a sensitive, socially aware kind of way.

I missed the boat on **The Frumpies** back when they started their last onslaught in the early '90s, and fooled myself into thinking that I could hop in the dinghy that is **Frumpie One Piece** — all their music packaged up nice and neat for those of us not yet in the know. This release follows the Frumpies' progress from static and screams to [relative] banefulness, compiling previous material that appeared on releases from Chainsaw, Wires, Lookout, and Kill Rock Stars.

I guess I'm just losing my edge or so my musical attention span. I know that both of these albums will be really well received by fans and fledglings alike, people who care enough to give these albums the time and attention they warrant.

Jolie

## DRUMHEAD Drumhead (Perishable)

This is a tasty little gem recommended for those with slightly obscure tastes. From minimal percussive tinklings mixed with early *Star Trek* synthesizer sounds to the full-on chaos of a marching band gone awry, **Drumhead** are hardly repetitive and never boring. Big dark things lurk in the back of a room full of quirky, percussive kids' toys, and woodwinds serenade bass woods. Some of the more intriguing instruments used span a grand piano from the Guggenheim Museum (recorded in situ), earth plates, nippie gongs and various things found lying around the house and street. All hits and computer interference too. Sheila McCarthy is the queen behind the scenes, with help from Tony Maimone of **Pere Ubu** and **Mekonsa** (and many others. See **Drumhead** straight or mixed).

Anna Friz

## FRYER TUCK Soft Favourites of Yesterday (Independent)

I don't know what to say about this local release. They call it "all-Canadian trip hop," so maybe that means something to you? It's definitely original and I love the fully instrumental songs with the extra-smooth beats and without the silly voice samples, like the excellent second track, "Remix your own shit." After a while though, I found that all the voice samples got annoying and they definitely don't add to the mix. The music is cool, ranging from nice and relaxing to ash-kissed talking, if they just left out the damned talking, it'd be a great listen. [info@kyeruck.com]

Chris Corday

## HISSEY FIT Uglier Than You (Bridge Burner)

I've never liked **Hissy Fit** live and I've never understood why every critic in Vancouver seems to love this band. **Uglier Than You**, though, is making me think twice about this local four-piece. This is one disc that I fully expected to hate, but I've got to admit that I like it more every time I hear it. All 11 songs are solid rockers, the lyrics are smart-bitch overage, and lead singer Giselle's awesome riot grrr snarl has been stuck in my head for days. Covering **The Dead Kennedys'** "Too Drunk To Fuck" earns them bonus points, too. I wouldn't say there's anything really ground-breaking here, but who cares? It works anyway. [PO Box 3507, Vancouver, BC, V6B 3Y4]

Max Power

## ELLA JENKINS Call-And-Response ELLA JENKINS AND THE GOODWILL SPIRITUAL CHOIR OF MONUMENTAL BAPTIST CHURCH Rhythms (Smithsonian Folkways)

Both these albums have been re-released as part of the 50th anniversary celebration of the Smithsonian Folkways label. **Ella Jenkins** is known for her children's recordings and has produced over 30 albums on Smithsonian Folkways over the years. **Call-And-Response** was Jenkins' first ever recording, originally recorded and released in 1957. Primarily a children's album, it highlights African chants and songs as well as a few of her own, sometimes led by children themselves. **African American Folk Rhythms** is a reissue of a 1960 recording and is a rich example of the congregational singing, call-and-response, work songs and chants in African American tradition. Jenkins has combined traditional spirituals like "Old Time Re-

ligion," and "Wade in the Water" with her own compositions to shape an album that depicts the African American struggle for freedom.

Ella Jenkins has a gorgeous deep rolling voice, she plays one of my favourite oppressed instruments (the ukulele), and her simple arrangements will stay in your mind for weeks. And that's the point: her music is not just for listening, but meant to be played, sung, and carried on. Both CDs are valuable archives of oral tradition, and since the words are in the liner notes, you too can join the choir.

Anna Friz

## JOI One and One is One (Real World/Astralwerks)

Astralwerks have come out with some pretty funky shit in the past couple of years — and **Joi** doesn't disappoint its label siblings.

Like **Q-Burns** and the **Abstract Messages** (a personal favourite of mine from Astralwerks), **Joi** is a perfect marriage between ambient sounds and upbeat dance rhythms. Taking cues from the likes of **Talvin Singh** and others, **Joi** have gone back to their generic and cultural roots to mix traditional "Asian" sounds with the best of modern technology.

And it works.

The CD rollercoasters its way through much faster break-beat styles then takes sharp turns to the more ambient and mellow, all very smoothly and quickly. Each song seems to blend easily with the others, but distinct in their own right.

Hopply, the vocals, which appear seldomly, compliment the music, rather than distract.

I think it's a dandy CD technically, stylistically, and artistically. Buy it. Borrow it. Get it. It is good. That is all.

Anthony Schrag

## KARATE The Bed Is In The Ocean (Southern)

The temptation to view this album as mediocre is present right from the first note of the first song. And then something funny happens. **Karate** begins to demonstrate their staggering ability to write phenomenal music that sounds like nothing you have ever heard before, at least not all in one place. Then I've heard them live and I'm able to put the kind of rambling lyrics, masterful jazz guitar licks, and down-tempo indie drumming into one package. Somewhere along the way, powerchords even creep into the mix, alongside melancholy vocal lines and a few songs are also a bit of annoyance. But please ignore my little gripe, because **Pansy Division's** newest effort is its most solid to date.

Backed by skilled musician-

ship, **Karate** has put forward an album that is definitely worth more than a cursory listen to the opening notes of the first track.

Patrick Gross

## LOSER SUPER SEVEN Los Super Seven (RCA)

Husband: Hi, dear, how was your day at the office?

Wife: Fantastic! Mike, from the third floor, brought in a new CD to play on the stereo. It was this group of Mexican-American musicians called **Los Super Seven**.

Husband: Oh yeah? I think I've heard of them.

Wife: Mike said that David Hidalgo and Cesar Rosas from **Los Lobos** are in the band, along with "Conjuncto" pioneer **Fiacio Jimenez**, country star **Rick Trevino**, and "Tex-Mex" legends Joe Ely, Freddy Fender, and Ruben Ramos.

Husband: Wow! Sounds pretty neat.

Wife: Oh, yes. From the accented "Margarita" to the cover of **Woody Guthrie's** "Plane Wreck at Los Gatos," there isn't a single listening on the entire album. I couldn't stop humming along the whole time. And to top it all off, proceeds from the album are going to a group which seeks to provide opportunities for Mexican-American youth. But enough about my day, how was yours?

Husband: Well, Mikey wouldn't stop crying and Jana wouldn't take her nap. I didn't have a moment of rest all day.

Wife: Why don't you run down to the record store tomorrow and pick up **Los Super Seven's** album? There's enough lullabies on there to quiet the little devils down.

Husband: That's a great idea, honey. I think I might just do that. So, you sure look like you're in a good mood. How do you like to fix me a tuna sandwich?

Wife: Listen, buster... I may be chipper, but I ain't that chipper. Get your lazy ass off the couch and fix it yourself.

gabby mesh

## PANSY DIVISION Absurd Pop Song Romance (Lookout!)

Wow! I've never been a huge **Pansy Division** fan, but I have, in the past, recommended that people go see their live show just for the energy and pure spectacle of it. However, **Absurd Pop**, solidifies the Pansies, in my mind, as a solid punk-pop outfit.

San Fran's seminal queercore trio — who have now logged seven years, six albums and numerous singles — have now become a quartet and the fit could not be more perfect. The two-guitar assault fits perfectly with the anthemic feel of most of the album.

My only complaints, and they are very small, are that the second half of the album does not keep up the energy which the first half established and that the sound clips scattered throughout the album to include and exclude some songs are also a bit of annoyance. But please ignore my little gripe, because **Pansy Division's** newest effort is its most solid to date.

MAC

## THE PASTELS Illuminati (Up Records)

I couldn't figure out what to do with this record. I tried dancing to it, moving various parts of my body, shaking, but I stopped doing that after I saw my neighbours pointing and laughing at me though the window.

I tried singing along with the few remixes that had vocals, but I couldn't find the pitch or a catchy melody, and my mean told me to be quiet because I was giving her a headache.

I tried sitting down on the floor and getting sad like I do with other records, but this music wasn't depressing enough, and it wasn't overly happy either.

I stared at the CD case for a while — Look! **The Make-Up Cornellius' Stereoalibi** — and three leaves on the cover.

So I laid down, closed my eyes, and tried to figure out what I was supposed to do. Then I started picturing circles bouncing, colours dancing, clouds and echoes. This CD is better than watching TV.

Christa Min

## POLE CD1 (Matador)

**Pole** is the working name for Stefan Berke, who otherwise passes his time as a sound technician at Berlin's Dubplates and Mastering, a subsidiary of Mark Ernestus and Maurizio Von Oswald's cool record label Basic Channel [who also operate the prestigious Chain Reaction label, designed for their live musical-electronic music]. **Pole's** odd, quiet atmospheric music composed of well-organized crackles, hisses and static on top of low, clean bass sounds and drifting hints of melody is a soothing white noise. **Orval** comes to mind, but Berke is as interested in staying inside the music as outside it, and his dub-influenced works help feel out the balance between the cerebral and the emotional. Although the result is often remarkably easy sounding, CD1 is full of deliberate content.

The space says as much as the faint, echoing, methodically programmed electrical ticks. What is particularly impressive is that Berke is able to approach a somewhat abstract, almost abstract, gimmick — using record state and the sounds produced by malfunctioning electronics to make music — so successfully. With less tact, the result could have been dull, self-indulgent and unbearable. By the way, **Pole's** CD2 is more of the same.

Brady

## SAM PREKOP Sam Prekop (Thrill Jockey)

I am a committed fan of **Sam Prekop's** work. I have fondly listened to **Shrimp Boat**, enjoyed **Sea and Cake**, and now totally love this new self-titled solo album. This experience is actually incidental to the music. No matter how familiar you might be with **Prekop**, as a participant in whichever group, this is a great listen. It's low key even when up tempo, warm but cool, charming, smooth and with an

overall happy/sad sensibility. All the playing and arrangements are top notch, with occasional strings, horns and organ complementing the bass, guitars, drums and **Prekop's** soft voice. Although **Prekop** is the principle songwriter, it seems like a bit of a collaborative effort. Fellow **Sea and Cake** member **Archer Prewitt** is one player, as well as other notables **Josh Abrams**, **Chad Taylor**, **Rob Mazurek**, **John Pomeroy**, **John McVie**, and **Jim O'Rourke**, who also skillfully acts as producer. But this album is "solo" in the sense that jazz records often are: a group is formed and "lead" rather than just fronted and serving only as back up, if you can appreciate the difference. This jazz connection is more than superficial: jazz chords and progressions are used and **Taylor's** drumming is clearly in a jazz way. Some have made this jazz element a point of derision, and I can't figure out why **Sea and Cake** and apparently everything else out of Chicago "fake jazz." Well, whatever, it's a dumb debate. To my ear, there is no question of lost authenticity here, or any canny artifice of some lame neo-bohemianism. Anyway, such jazz character sounds more like a sincere reflection on **Bossa Nova** and the better aspects of "West coast" Cool Jazz. In the case of **Prekop's** work, while the result is a hybrid sound to be sure, it is a thoughtful, well executed one, with no indulgence or excessiveness, but instead good proportion, clear design and verve.

Brady

## THE ROOTS Things Fall Apart (MCA)

Black Thought. Rhazael. *Questlove*. Malik B. Hub. Kamal. *Dee Raw*. The Roots. The name highly anticipated hip hop album of the year has finally been released. Philly's finest have once again partnered lyrical genius with live jazzy beats. It's refreshing to know that the lyrical content on the album digs deeper than "fucking ya mama's bitches while holding a Glock ya weed" kind of bullshit. Rather, The Roots hits us with poignant lyrics with Malik B rhyming about how his "attitude a product of society/so someone better give me a gun, 'cause I can't rely on me/angxiety eyen me, with looks of they annoy/wondering in what's in my heart, wonderin' or piety" (the Spark).

Possibly the only hip hop album named after a novel (Chinua Achebe's *Things Fall Apart*), this is a diverse collection of dope tracks that range from the soothing "You Got Me" (destined to be hip hop's new love anthem) to the pumping "Midnightline" (the title speaks for itself).

Other contributing talent on the album includes *Erykah Badu*, *MC of Destruction* (the female MC on "You Got Me"), *Ursla Rucker*, *Common*, *Angelo* and the *Black Thought*. So pick up the album... shoot pick up all five different covers... Did we want more? Hell yeah, we did... we got more... and we're still getting it.

Jan-9



**SATISFACT**  
**The Third Meeting at the  
 Thru Counter**  
 (K)

**Satisfact** play new-waveish post-punk guitar stuff, with some nice-sounding keyboards and cool bass lines. The first song with the word "satisfact" in the title works out far too much with their millions of guitar effects pedals. Half the album is taken up by the swirling noise they drain from their amps. The guitar noise and feedback seem to just go on and on without much attention being paid to song structure or guitar hooks. Unfortunately, this method of songwriting is only interesting to me in small doses and halfway through the album, I found myself quite bored. The last couple tracks, however, are a bit more interesting and quite creative — they almost make up for the lack of catchy guitar parts on the rest of the album with some great driving bits of keyboard and bass. Not a bad CD, but not spectacular either.

Chris Corday

**SCRATCHING POST**  
**Destruction of the Universe**  
 (Squigtones)

Three guys and a gal compose this hardcore metal band that was formed in London, Ontario back in '92, and this album, *Destruction of the Universes* is their latest release. While the musical influences stem from the heavy metal end of the musical spectrum, yet with Nicole Hughes' vocals, the garage rock sound is miraculously transformed into something I could almost call melodic. Upon listening to the CD for the first time, I immediately thought of *Veruca Salt*, but this was only an initial impression. It gets way better. Although Nicole's voice has that "baby-doll" sound (as *ID* magazine described it in the Jan 21/22 1999 edition), its penetrating nonetheless and adds an indisputable element of character among the heavy guitar riffs.

Lamaro J.

**SEAWEE**  
**Actions and Indications**  
 (Merge)

They're back! Once again, these Tacoma boys have released a new record that will give them the credit they deserve. The first song is a little driving melodic masterpiece known as "Antilyrical." It's rocks in the same vein as, say, anything of their four albums. There are a few others on here that will bring back those same tingly sensations in your spine as some of their previous work. The slower songs are just as good as any poppy stickin' jumper songs and this will be a great album for the summer. No slouches here, **Seaweed** rocks once again.

Ken Paul

**STANDING WAVE**  
**Stark Raving**  
 (Independent)

This CD is warm, crisp and live. Engineers chose to mic the studio in stereo, rather than the individual instruments. Thus the balances among players are earned, rather than mixed, and the authenticity is audible. All the concert material

that appears on the CD shines with the same live spontaneity. The recording's clarity is undeniable, as is obvious in **Bradshaw Pack's** 1991 *the earth for you* a standing place. The piece is busy yet uncluttered, thick with directed polyphony, and interesting.

**Bruce Mather** wrote *Standing Wave* for Standing Wave in 1994 to showcase super-clarinettist **Francois Houle**. The composer's work shines with Houle's Montreal glamour, and Houle realizes this ambience with ease. The ensemble counterbalance is an engaging counterbalance, rather than a passive backdrop, adding richness and texture to this expose's flash. Any ill-founded doubts regarding Standing Wave's abilities will be crushed by this CD's inclusion of **Boulez's Derivé** of 1984. Here is a different rendition of the work than what is normally heard (the composer conducted ICAAM, 1991). Standing Wave's reading of *Derivé* is bright and almost ecstatic, not weighed down by the millions of institutional frills showered upon the Boulez troupe. While these two versions complement each other admirably, Standing Wave positively outclasses **The Claude Vivier Ensemble's** version (1988) of **Vivier's Paranoir** (1978). Standing Wave delivers charm and emotive contour, leaving the earlier recording behind. While it does not involve the composer directly — sounding limp and unfocused. Canada's greatest composer would have enjoyed Standing Wave's tribute.

1990's *Wonderer*, by **Carm MacKack**, ends the hourlong disk, too long through contrasts and maulin-but-savvy piano that refuses to weep out loud. The modern classics included here show both how well the ensemble can play standard repertoire and how well our local composers stand up to the same. Standing Wave is vital to any collection founded on love and curiosity.

(cicmcdpo@istar.ca)

John Keillor

**TEN FOOT POLE**  
**Insider**  
 (Epitaph)

Pretty good. Not great, but pretty good. A lot like the last album, a lot like *Epitaph*. However, I don't really think of them as **Ten Foot Pole** anymore since they lost Scott Radinsky to **Puley** and baseball. If you're known for your singer, where does that leave you once you kick him out?

Dave Tolini

**TRANS AM**  
**Futureworld**  
 (Thrill Jockey)

If this is the future, then I don't want any part of it. This album is as artistically clever and competent as it may be — creeps me out. Down with robots singing songs.

Julie

**TURBONEGRO**  
**Apocalypse Dudes**  
 (SFR/Man's Ruin)

OK, OK, forget about what you think a great rock 'n' roll record should look like, 'cause the self-proclaimed "world's number one

rock 'n' roll band" is gonna blow some bells outta the water and make you a believer of their over-the-top, hyperactive, super-sonic sound in no time. On your first listen you're gonna hear huge guitar breaks, thick-as-brick bass and walloping drums, but upon repeated listen (I do mean repeated listening, you're gonna start to notice all the little things that

**Turbonegro** take from all the great rock 'n' roll bands of the past and multiply them, with the jack-hammer **Jerry Lee Lewis** piano in "Get It On" and the **Cheap Trick** mixed with **Kiss** seen as them, "Good Head." These guys have achieved near-legendary status in their home of Oslo, Norway with their live shows rivalling all of their North American counterparts, and judging from this genius of an album it's easy to understand why.

Byrce Dunn

**VIOLENT GREEN**  
**Hangovers in the Ancient World**  
 (Up)

It took me three tries to make it through this album, simply because the opening track scraped the hell out of me every time I heard it. Why? Subject matter including mighty sparrows, things as hot as fire, and worshipping bedlamed clouds, all prominently layered above an inorganic soundscape. **Violent Green** are not your typical Up Records band, employing simple and drum machines as well as a multitude of vocal effects. While this results in an interesting album, its by-products include some grating songs. In particular, the liberal use of vocal effects is fun at first but gets tired after a few listens. The amount of work went into this album is immediately obvious and there are glimpses of stark production perfection, but unfortunately it just doesn't make an easily enjoyable listen.

Paul B.

**XTC**  
**Apple Venus Vol. 1**  
 (TVT)

We haven't heard much **XTC** since, a good part of the decade ago, guitarist Andy Partridge freaked out from an excess of stage fright and disappeared from the front lines of the music-making scene, horrified that he was really, truly dead. It seems silly for me to be talking about the new maturity of a band who formed a year after I was born, but their hiatus did wonders for the beauty and complexity of their music. This album is a far stretch from the early punk pop days of singles such as "Are You Receiving Me" and the quirky "Making Plans for Nigel," but it doesn't suffer from a lack of the overt poppiness which also abounded in later songs like "Dear God" and "The Ballad of Peter Pumpkinhead."

Partridge and his partner in crime, Colin Moulding, are older, wiser, and not at all afraid of orchestral instruments. Strings and flugel horns lace their way through, feeling mellow, content with life, and maybe even yearning for a little adult contemporary cheese.

alia h.

**VARIOUS ARTISTS**  
**Forward Til Death**  
 (Lookout!)

*It's Been About Five Years, Hasn't It?* (No)

This was an interesting exercise in relative comparison in listening to these two compilations. The respective compilations follow the short-term (1998) activities of a long-term US indie stalwart (Lookout!) and the long-term (five years) accomplishment of a new Canadian label (No).

**Forward Til Death** features a song from every 1998 Lookout! release (marking the label's 16th year) as well as some unreleased material from **The Donnas**, **The Mr. T Experience** and **Gas Huffer**, amongst others. This album displays the S.F. Bay label's straight-ahead rawk approach which has proved to be its strength. I find it interesting that the last track is a live, unreleased track from the loud-garage outfit, **The Criminals**, as it is a tune which seems to be "cashing in" on the sound spearheaded by bands like **The Murder City Devils** or any number of Man's Ruin's bands, which the kids dig so much. Perhaps originality is not a huge concern for Lookout! — but then, such raw energy can't be found just anywhere.

Whereas Lookout! tends to get caught in a bit of a rut, **Halifax's** *It's Been About Five Years, Hasn't It?* is a little more varied. The epitome of brave musical experimentation, as shown by *It's Been About Five Years, Hasn't It?*, a retrospective of the label's entire catalogue. From the pop rock of groups like **Cheer Rules** (the label's first signed) or **Grace Babies** to the strange brand of hip hop geniuses like **Hip Club Groove**, the musical mix is as varied as could possibly be expected from one label. Check out

the excellent horn-rimmed pop ditty from **Guelph's Red** (who were, in a former incarnation, Celtic-rockers **Uisce Beatha**), and see if you don't wanna get up and dance.

Mike Chilton

**VARIOUS ARTISTS**  
**Pop Romantique: French Pop Classics**  
 (Emperor Norton)

For another obscure reason, French popular music of the '60s is having a comeback — sure beats me, but so do lava lamps and bell bottoms. So here it is, fresh off the press and ready for springtime: *Pop Romantique*, a cool kitschy remake, full of '60s songs by French-friendly US Anglos, including four **Gainsbourg** tunes. So live a little and have a French moment.

J.J.

**VARIOUS ARTISTS**  
**New We Are 5**  
 (Sonic Unyon)

This album, commemorating the Hamilton indie label's fifth anniversary, covers a lot of ground. From the raw heaviness of **Tricky Woo's** "Teenage Hurricane," to the Beatlesque acoustic track by **Mayor McCoo**, to the sonic dystopia presented in the remix of **SIANSPHERIC's** "Watch Me Fall," there isn't much territory that isn't explored. I don't think anyone would like it all, but there's definitely something for everyone. Despite the album's occasional less-than-exceptional songwriting, **Danko Jones'** "Dr. Evening" is a brilliantly raucous proclamation of his rock stardom and his status as **Canada's** gift to women. Another highlight is the definitive **Hayden track**, "Neil Young Son."

This is a solid collection that's a little rough around the edges, which isn't such a bad thing.

Justin Collison

**JAMES C. JOHNSTONE**  
**Quickies**  
 (Arsenal Pulp Press)

I always find it funny when people produce pornography and pretend it's something else. Normally, something like *Quickies* would fit into this category and I would normally find it very funny. Instead, however, I was just thoroughly bored by the book. It's a short fiction anthology of "gay male desire" with 69 entries, all about two-three pages long. It's 207 pages of sex between men, sex in offices, sex in baths, sex in beds, leather sex, s/m sex, club sex, fun sex, quick sex, sex, sex, sex, etc., etc., etc., etc., etc.

Now, perhaps it's my prudish English background, or the problems I have with gay culture in general — but that's a little excessive, don't you think? Not to mention boring? (And what of the fact that it just reinforces stereotypes about gay men?)

Sure, the first couple of articles turned me on. But after 16 entries, everything falls into the formulaic feel of pulp porno — some Adonis-like creature shows up, the shy protagonist gives him head. Perhaps they fuck, then the Adonis creature disappears, both knowing they will never speak again.

The entries all have titles like "Logger-Sex" and "Paperboy" and "Cowboy Boots." As with all porno, it's a little predictable. The interesting thing about *Quickies* — and the thousands of books just like it — is the audience to whom it is targeted: a sort of intellectualized gay elite, who can pretend to be philosophical about sex. As if this book were a deep contemplation on gay male life. It's not.

It's just sex.

There is nothing wrong with porno. I am all for porno. Some of my best friends are in porno. I just have problems when it claims to be something other than what it is and ends up reinforcing stereotypes. Which is what *Quickies* and all this pulp gay fiction does.

Anthony Schrag



**APRIL**  
**LISTINGS**

**THURSDAY, APRIL 1**  
**SPARKLEHORSE**  
**VARNALINE**

**FRIDAY, APRIL 2**  
**SFU FILM PARTY**

**SATURDAY, APRIL 3**  
**UNBLUMFET**  
**SPECIAL GUESTS**

**SUNDAY, APRIL 4**  
**MARY LOU LORD**  
**JOHN BOWMLEY**  
**MARK BROWNING**

**WEDNESDAY, APRIL 7**  
**FAST FREDDIE**  
**POUND**

**FRIDAY, APRIL 9**  
**VEDE HILLE**  
**TIME WANTS**

**SATURDAY, APRIL 10**  
**ICU**  
**GAZE**

**FORECASTS FARE-  
 WELL**

**WEDNESDAY, APRIL 14**  
**THE LIARS**

**THURSDAY, APRIL 15**  
**TONY WILSON**  
**SEXTET**

**FRIDAY, APRIL 16**  
**CESSNA**  
**ZEBRAHEAD**

**SATURDAY, APRIL 17**  
**THRUSH HERMIT**  
**JACK TRIPPER**

**THE GOOD TIME**  
**CLUBSTERS**

**THURSDAY, APRIL 22**  
**ANT HILL**  
**WELCOME TO GRADE**  
**THREE**

**FRIDAY, APRIL 23**  
**MAN...OR ASTRO-  
 MAN?**

**ZEN GUERRILLA**  
**ROCK'A TEENS**

**SATURDAY, APRIL 24**  
**DAVE DOUGLAS**  
**QUARTET**

**WEDNESDAY, APRIL 28**  
**CHICKPEA**

**THURSDAY, APRIL 29**  
**DI NIGHT**

**FRIDAY, APRIL 30**  
**OLIVIA TREMOR**  
**CONTROL**

**SATURDAY, MAY 1**  
**GOMEZ**  
**MOJAVE 3**

# Real Live Action



## PEPPERSANDS SALTEENS RUN CHICO RUN FEISTY

Thursday, February 11  
Starfish Room

Non-stop pop! **Feisty** opened up this fun-tastic eve with a set which included some new songs, as well as old familiar ones. **Victoria's Run Chico Run** played their set of keyboard-enhanced pop to a receptive audience, acting and playing enthusiastically (translation: they were slightly soured). They were a zillion times better than the last time I saw them, when their dependency on **Sloan** antics had been rather tedious to endure. **The Salteens** were in top form. Everything fit into place to make this set the ultimate in toe-tapping, sing-along goodness. This is a band who's got me humming keyboard ditties as I walk home from the bus stop in the middle of the night — that's catchy! **Peppersands** headlined with their standard flair by spewing bubbles at the crowd and rocking out. As far as I could tell, everyone went home happy (maybe humming like me!) an observer

## THE LITTLE CHAMBER MUSIC SERIES THAT COULD Black Angels

Sunday, February 14  
Vancouver E. Cultural Centre

This evening was a real success for players and those who brought a valentine. An audience of only half capacity was treated to exceptionally intimate lyrical performances. The feeling suggested 19th-century Parisian or Viennese salon entertainment, where the best would play for a privileged few.

The first half began with **Thierry Pecau's** *Histoires en Ecrits* from 1995. Four duets in different parts of the room, one at a time, performed counterpoint of differing quality. While the players gathered on stage to develop the sounds together. In essence, characters were introduced and then played out a scene. Conductor Wallace Leung made the simultaneous renderings of each voice look easy, like a magician incanting a favorite spell. Rarely does such a recent piece settle so well.

The rest of the concert was dedicated to **George Crumb**, perhaps America's most beloved

living composer and firecracker enthusiast. For small ensemble on and off stage, a companion piece to **Black Angels**, proved a compelling contrast to Pecau's compelling narrative. While *Histoires* used time to gather ideas together, *Dream* sustained an atmosphere that suspends time by negating musical events within the sound fabric. What remained was an aural quality that lulled the listener into an ease of synchronicity with the music. The effect was similar to hypnosis.

The second half was 1970's **Black Angels: Thirteen Images from the Dark Land**, the contemporary classic and best-known electric string quartet. While the first half included a prepared scene and an extended moment, **Black Angels** was a complete epic, an expression of despair for the war in Vietnam. It is a musical tale of departure, absence, and return, full of quotes, alternate sound technique, and numerology. Most quartets tend to play up the theatrical and emotional range of the work (refer to the **Kronos**'s slick-yet-savage recording). This rendition was more ten-

der, more memory.

The nuts and bolts of the performance went well, in spite of the work's difficulty. Hats off to **Peggy Lee** for her wonderful artificial harmonics solos. And kudos for all the excellent blending that comes with putting the music first.

John Keillor

## STANDING WAVE CD release party

Sunday, February 21  
Vancouver E. Cultural Centre

Three pieces on the CD were heard in concert, including **Elliott Carter's** 1990 opening, *Con Leggera Persona: Omaggio a Italo Calvino*. The performance pleased, but the work was derivative of '50s serialism. New World composers need not sound dated and European. This point was driven home by **George Crumb's** following *Eleven Echoes of Autumn*, 1965. Whispers of **Laura's** polyphonic eclecticism for colour, and an individuality unconcerned with academia greeted listeners with Crumb's faint yankee accent. Because his music does not record well — owing to his handling of silence and sound reverberation — it is perhaps best this piece was not included on the disk, though the playing was downright inspired.

**Jacqueline Leggatt** capped the first half with the CD's opener, 1978's *Farandole II*. It depicted the way in which our Canadian landscape shapes us internally, illustrating the imperfect cognitive links drawn between past and present in any soundscape, celebrating faith and memory instead of faith in memory. Passion's object took the form of musical material in the same way recollection traces a lover's face in far away Toronto.

The second half of the evening began with **Kho Ibo** by that reclusive Italian nutcase, **Giuseppe Scelsi**. From 1966, this flute/clarineteur doted maintained the composer's grace as a wealthy, castle-dwelling coolkid committing eccentric acts at his leisure. It did almost nothing: no gestures and no contrasts, internal yet aloof. Scelsi's poise and distance sharply contrasted with Carter's reappearance in the program with 1982's *Triple Duo*, revealing the composer's academic soul. *Triple Duo's* heartfelt compositional informedness was both grating and monumental. Its form was inventive, simultaneously explicating and developing material from an opening, polyphonic mass. **Standing Wave's** world-class performance successfully drew poetry from this musical behemoth. The concert's namesake, **Stark Raving**, ended the show. **Standing Wave** commissioned this work from **John Korsrud** in 1994. Brief and sturdy, it blasted along happily, accompanied by cellist **Peggy Lee's** infectious smile. This piece also made the cut onto disk. (See CD review, p. 19.)

John Keillor

## SLEATER-KINNEY HOVERCRAFT BANGS

Thursday, February 25  
WWU, Bellingham, WA

Just trying to distract the little kid out front of that student union building was frustrating. She was sneering the condescending blood of a dead crow about a plaque dedicated to generous donors of one sort, then another. Then a line of fans between the concession stand and a temporary table marked by a pale yellow skirt. Critics and med students and the notorious Bellingham Sideburns, professional rock fans, were there.

**Bangs** were too small for the stage. So snarling the three girls persevered, playing punk to avenge the burning of their village by the evil Gorgon.

Then **Seasick's Hovercraft** with standard band gear and a roster of pedals that tucks just under the noise-band salary cap. They played an hour interrupted and synchronized to the lousy video that recounted the last 30 years in psychedelic images. The crowd was captivated, staring at the three on stage — their faces flushed with diluted, magnetic and finally projected colour — like a noisemaker on the highway.

I love **Sleater-Kinney**. Without even thinking, I love this band. I love this band because everybody loves this band because everybody loves this band. Rock rock rock, hooray! Love with hearts and sprinkles on top, please. Can I take that home with me from happy foreign lands of rock? Cake and love and Grated love.

spencer

## ELLIOTT SMITH NO. 2

Saturday, February 27  
Starfish Room

No.2 started off the night packed

with energy. I had never heard anything by them before, but I imagine they would not sound quite the same on tape. They are quite poppy with cool back-and-forth lyrics sung by a lanky male guitarist and a barely female bassist. The band played about seven songs, barely pausing to tell the audience about their lack of audience banter or guitar problems. Eventually each song started sounding like the preceding one, and I, along with the sold out club, started getting anxious for who we had come to see.

After a very lengthy half hour, **Elliott Smith** stepped out from the murky smoke, guitar grasped in hand and a large smile on his face. To my disappointment, he was followed by his touring band. I would have much rather preferred to spend the night listening. **Elliott** belt out his folksy, love-tainted whiny observations of life strictly by himself. The band bounced into a very poppy set, similar to No.2, whose drummer I noticed was playing again for **Elliott**. Eventually the songs became more folk, reminding me of **Hayden's** recent show back in December. Finally the backing band stepped away from their instruments and **Elliott** presented himself to us. His faithful voice filled the room with hope, accompanied by tiny notes plucked on his guitar. My eyes filled with tears as I strained to take in as much of the sweetly flowing poetry and insight as I could. Then he left us, maybe to give us some time to truly appreciate everything he had put forth, turning us loose on the cruel, bitter world with the inspiration and knowledge that although bad things happen to good people, there are probably some more good people around to help



120 NE STATE #418  
OLYMPIA, WA 98501

new on kill rock stars

Mocket  
Pro Forma LP/  
CD

various artists  
*Drinking from Puddles*  
LP/CD (live comp. from  
Portland station KB00)

Billy Childish  
*Wordcore Vol. 107*

send for free catalog

www.killrockstars.com

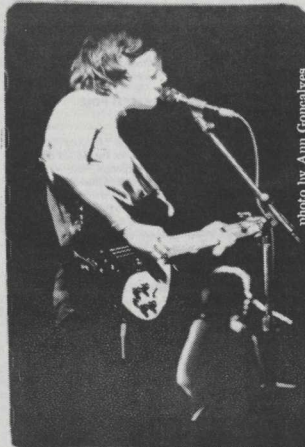


photo by Ann Gonsalves

Carrie Sleater-Kinney at one of their many recent engagements.



us out.  
chocolate baby

**FUGAZI**  
**THE EX**  
**SLATER-KINNEY**  
**Sunday, February 28**  
**DVB, Seattle, WA**

After seeing Fugazi in Olympia the night before, I dreamt Fugazi, I ate Fugazi, I cried Fugazi. Could the Seattle show possibly top what I had experienced the night before? Yes, it did.

If you didn't already have a ticket, you were screwed. If you had one to sell, like I did, you suddenly became popular. I became "The Canadian Lady." People were willing to pay me \$40 (that's \$61.20 Canadian). The show was a benefit for the Teen Dance Ordinance Resistance, a group fighting for the right to have all ages shows in Washington State.

Slater-Kinney was a late addition to the bill and they played a mere half hour. Between Carrie's kicks, Janet's beats, and Corin's screams, they stoned the crowd. I think Dancetricks are becoming the indie guitars of the Northwest.

Marlin Bruback, a fast talking, spontaneous, rhythmic, skinny guy, gave an entertaining performance, mostly talking about the evil media and hypocrisy.

The Ex was amazing. After being married for 20 years, the Dutch men and woman can still go postal. Who needs pot picks and snare drums, who can use scrub brushes, lowens and pot lids instead? Katrin became everyone's new hero. She sang lead and drummed at the same time, and I don't mean like Phil Collins. The Ex played an encore. That's right. The opening band played an encore.

When Fugazi came on, I could not see land. I saw an endless sea of white matts, but thankfully, no one was surfing. Fugazi was relaxed, I think. They were cracking jokes. I was dancing. Guy, who kept ditching his guitar, was almost a rock star. They brought out the school band instruments for "Version," with Guy on clarinet and Jerry Busher on guitar, who also doubled up on drums along with Brendan. They did a completely different set from the Olympia show and I lost count of how many encores they played. This was the show of my life. It was Fugazi. I am ready for death now.

Christa Min

**HIROGLYPHICS**  
**DELTA FUNKY HOMOSEXUALS**  
**CASUAL**  
**SOULS OF MISCHIEF**  
**THE PROSE**  
**J-SWING**  
**Sunday, March 7**  
**Richard's on Richards**

The place was stacked, the crowd twitching in anticipation, and J-Swing opened up with some solid and classic tracks on the steel wheels. Respect to all the young ladies with the smooth dance moves. We were perplexed at first as to why the young men chose to kick back and cool instead

of joining the dance floor.

As soon as the first of Oakland's **Hieroglyphics** crew stepped on stage, we realised those some fellas were just saving energy for the mosh pit which immediately ensued. Not your average hip hop show and not your average mcs. **The Prose**, **Souls of Mischief**, **Casual**, and **Del** did not perform in a linear fashion one after another, instead choosing to represent on stage together, providing us with a full serving of ingenious lyrics and phat beats.

Hiero immediately put to rest the rumour that this would be the last show for the whole family. This hardworking group have been releasing their music independently since the early '90s with **Del**, **Casual**, and **S.O.M.**, each releasing a cassette-only album during the past year on the Hiero-Imperium label. The resulting product is tighter than ever. This show was sold out and over a hundred sorry falls were turned away from the door. Some old favourites (including "Mista Dobalina") were presented, as well as some new tracks like "At the Helm," "The Last One," and "You Never Knew" (which busts the lyrics "monoceros" to Vancouver...). Making the already rowdy crowd get wilder. The only thing we could have wished for is a longer set. "Get Well Soon" to the maniacs breakin' on broken glass after the show. From '93 to infinity, Hiero proves to get them heads nodding and fists pumping.

lauren and jan-9

**SNOW-JAM V**

**Thursday, March 11**

**Croatian Cultural Centre**

This was one of those shows that I couldn't remember the next day because it was so boring. Which is a shame, because SnowJam is usually a memorable event.

Unfortunately, I missed the first few bands. Something about me getting there at 8 and the show starting at 8, or something stupid like that. How could I know that?

By **A Thread**, **Planet Smashers**, and **Chixdiggit!** must all be done by 8?

So, first up, **Satanic Surfers**. I guess these guys are from Sweden. The drummer sings and their sound ranges from metal to **Millencolin**. That just about says it all. I hate **Millencolin** and I think that metal should have died when Ozzy did **Black Sabbath** back in the '70s.

Next up, **88 Fingers Louie**. Back from the dead. They put out a good effort, but really... Just like **Screaming Weasel**, you were better off broken up.

Lastly, **gab**, **gab**, **gab**, **gab**... What have you done to yourselves? Honestly, the split with **Another Joe** was awesome. Too late... No Friends took awhile, but I grew to love it and your original EP is five years old and still kicks ass. And now, you put out an album on Fearless that sucks, and everybody is freaking out. Oh yeah, the show, Well, just like the others, it was a wall of indistinguishable noise.

But honestly, I don't blame the bands, but the Croatian Cultural Centre. The sound sucks, it's way too big and ... well, the sound really sucks. I know, somebody next issue is going to write an article about the **Less Than Jake** show held one night later and about how great the place is and how great it is that all these kids are supporting the Vancouver "scene" and I'll look like a retard. But you know what? Fuck off. Positive attitudes suck.

Dave Tolai

**MYSTERY MACHINE**

**THE KLAUSKINSKIS**

**THE LIARS**

**Friday, March 19**

**Brickyard**

Celebrating their ten-year anniversary, **Mystery Machine** really went all out for this show. Stellar opening acts, lots of cool free stuff, and an almost marauder of music made this the best concert I've seen so far this year.

**The Liars** were the first of many pleasant surprises throughout the evening. Over the course of their half-hour set, these local boys won over the growing crowd with a wonderfully tight set of slightly fuzzed-out guitar rock. Given a little more time to grow, it won't be long before these guys are headlining their own shows.

I don't think I've ever loved an opening act as much as I did **The Klauskinskis**. This is one of those rare bands that, over the span of their short set, truly get you excited, make you forget about the main attraction, and then when they're done, leave you wanting more. Imagine get-

photo by Ann  
Goncalves



Cambell-2000 of Hovercraft gets lost in both her silhouette and bassline during their show in Bellingham.

ting the chance to see **Spiritualized** in a club setting with only a handful of people around you. But please, change the damn name.

As far as **Mystery Machine** shows go, they really can't get much better than this. Much to the fans'

delight, they played what they referred to as their longest gig ever. With a set list of over 20 songs spanning the entire decade of their existence, they kept the crowd happy well into the wee hours of the morning. DIG

**MONSIEUR RESTAURANT review**

**(2526 Main Street)**

In my opinion, the restaurant is one of the best innovations any culture has come up with. Well-chosen restaurants give diners an almost infinite number of choices in a space of luxury and decadence. The tricky thing about restaurants is that your choice in dining locale says as much about you as what you wear or the music you listen to. For example, what would you think of somebody if, on your first date, they suggested going to the Naam? Is this really somebody you'd want to get jiggy with? Another concern for many of us is the cost associated with dining out. While it may be nice to drop a few hundred bucks on a totally kick ass meal, it is probably money better spent on something like rent. The tension between the seemingly contradictory forces of 1) good food and atmosphere and 2) the cost of the meal, is where someone like me comes in. I will selfishly commit myself to eating out on a somewhat regular basis and report my findings to you, the concerned public. There is no way I'll let mediocre vinaigrette destroy that well crafted facade you've spent years perfecting.

The first restaurant review I did was of **Monsoon**, located at 2526 Main Street. I have heard a lot about **Monsoon** from different sources for some time now, so I figured it was about time I checked it out for myself, and what better an excuse than a friend's birthday? The six of us arrived a little past seven on a Sunday evening. As soon as I sat down I noticed that there were some drink specials advertised. Having a weakness for discounted liquor, I decided I had better order one. Much to my disappointment, my drink didn't quite taste right, kind of like a crucial ingredient was missing: rum. After my \$6 Shirley Temple, I shared an appetizer of chicken skewers with peanut sauce. The chicken was a little overcooked, causing it to be dry, dry, dry. The peanut sauce, however, was lightly spiced enough to be delicious. So often peanut sauce just turns out to be watery peanut butter, but not here.

Entrée-wise, I went for the sea bass and masala fish with banana ketchup. This sounded like an intriguing combination that I couldn't pass up. The sea bass was very lightly battered and given the density of bass in general, it was quite light tasting. A real pleasure to eat. Unfortunately, what passed for masala fish at **Monsoon** were actually just typical spicy restaurant fish. However, somebody there knows their sauces because, like the peanut sauce, the banana ketchup added flare to an otherwise bland side-dish. Put together, the sea bass and masala fish created a moderately sized portion, but the \$12 price tag seemed a little high to me.

Of special note for those of you who are vegetarians, do not settle for the spinach and lentil dumplings. We left three or four napkins filled with half-chewed dumplings for the staff to clean up. If you really want to eat a veggie meal at **Monsoon**, order the squash.

Also, if you are so inclined, **Monsoon** has an airtight wine list put together of selected wines that are supposed to complement the east-meets-west menu creations. I had a glass of the chardonnay and found it to go well with the bass, even though I have no idea if it is supposed to or not.

Overall, would I recommend **Monsoon**? That's tough. For having such a limited menu, I would have expected the food to be a little better, not that what I had was bad. I found my meal to be adequate, but not excellent. I did like the atmosphere in **Monsoon**, though. The music was loud enough to be heard but quiet enough to talk over, creating an atmosphere perfect for faux-fine dining and intimate conversation. Guess I'd have to say, yeah, sure, go to **Monsoon**, just don't expect your world to get rocked.

Bill K



3 1 5  
CARRALL  
STREET  
GASTOWN  
683.3978

**BRICKYARD**  
**- APRIL -**

CD RELEASE PARTY  
**JESSE'S GIRL**  
**STRONG LINE TRACTOR**  
**MOON**

THE AUDIENCE  
**RADIO BERLIN**  
**THE DISGUSTEENS**

CREATURE FROM  
**A FASTER PLANET**  
**EXIT THIS SIDE**  
**ROSCOPOLITRAINE**

EASTERN SUNDAY  
**CHARLIE SHOOK**  
**SIDE 67**  
**THE CRUISER**  
**EFFECTS TERMINAL BROADCAST**  
**WILLIS**

**\$14.95 DAY**  
**JOANIE LOVES CHACHI**  
**HONEYBUCKLE**  
**SEKONITKA**  
**CLOVER HONEY**

**\$14.95 DAY**  
**MICHAEL CHASE**  
**CHARLIE SHOOK**  
**SKYFISHHERMEN**

**\$14.95 DAY**  
**BIG COOKIE**  
**LITTLE GODDAMN ANNE**  
**THE HILL**

**\$14.95 DAY**  
**KOARK**  
**SPLIT 60**  
**DIALATE**

**\$14.95 DAY**  
**SIOBHAN DUVAL**  
**SEX IN SWEDEN**  
**MINNESOTA NOTING**

**\$14.95 DAY**  
**SATURNHEIM**  
**TREMOLO FALLS**  
**STAR COLLECTOR**

**\$14.95 DAY**  
**POWER CLOWN**  
**THE CUTLETS**  
**THE LIVIDS**

**\$14.95 DAY**  
**HUEVO RANCHEROS**  
**WITH GUESTS**

**\$14.95 DAY**  
**-EXHIBIT OPENING-**  
**NEW ELECTRIC RIOT**  
**THE LUSTS**

**\$14.95 DAY**  
**SUBWAY THUGS**  
**OF DAY**  
**FELTCHERS**

**\$14.95 DAY**  
**JOHN FORD**  
**TBA**  
**THE PAPALOMAS**

**\$14.95 DAY**  
**GIMMER**  
**400**  
**TRIP**

**\$14.95 DAY**  
**FROM AUSTRALIA**  
**NINETY NINE**  
**THE SALTINES**  
**ERSATZ**

**\$14.95 DAY**  
**INDIE ROCK THURSDAY**  
**FAIRGROVE**  
**FORECASTS FAREWELL**  
**DONKEY ENGINE**

**\$14.95 DAY**  
**CLOSED CAPTION RADIO**  
**WITH GUESTS**

**\$2 PHAT Tuesdays**  
**FEATURING**  
**NO COVER FREE POOL**  
**DJ AUDIO WHORE**  
**GIVE AWAY**

**ART EXHIBIT**  
**HEAVY METAL**

The Pajamas  
Les Sévilles  
Plumtree  
Jalo-pea  
The Minipops  
The Pinups  
Les Sévilles  
The Girlbombs  
LowBrow  
Les Kachoues  
Three Gobins  
3 Feet 6 In  
Shaming Tools  
Tricky Woo  
Evis  
Les Tarabouques  
4 Star Movie  
The Spitties  
Bikini Bones  
Thrush Hermit

# Grenadine Records presents... SYRUP & GASOLINE Vol.1



A CD COMPILATION OF 20  
GREAT CANADIAN GARAGE  
ROCK AND POP BANDS  
**Including!**  
THRUSH HERMIT, TRICKY WOO  
PLUMTREE, LES SEVILLES VOLANTES  
THEE GOBLINS, 8 CHI, 4-STAR MOVIE  
**AVAILABLE EVERYWHERE  
IN STORES!**

CDs \$12ppd (Payable to Alex Megelas)  
and/or send for a free catalogue at:  
PO Box 42050, D1, Montreal, PQ,  
H2W 2T3, Canada. (514)933-7588,  
grenadine@accglobal.net,  
members.xoom.com/grenadinerec

Win Tickets to see  
Gomez & Mojave 3 @  
the Starfish Room on  
Saturday, May 1st,  
courtesy of Universal  
Concerts Canada. We'll  
also slap you with a copy of the  
fab Gomez CD "Bring It On",  
courtesy of Virgin Records.



*Just tell us which  
member of the  
Addams Family  
you'd most like to  
make love to,  
& we'll enter your name  
in the draw to win!*

Enter via fax: 604.822.9364; mail: 233-6138 SUB Blvd, Vancouver B.C. V6T 1Z1;  
email: citradio@mail.ams.ubc.ca; or just drop it off to our office at the above address.  
Please specify "Gomez Contest" in the heading, and include your name & phone number.  
Enter as many times as you like! Deadline for entries is April 24.

dance music to wake the dead  
1022 davis st.

# NECROPOLIS



**EVERY  
TUESDAY**

**CELEBRITIES**  
THE CITY'S GAY SPOT

**HOSTED BY DJ PANDEMONIUM & LADY MALEFICENT**

Vancouver's

# STAR WARS

Pre - Prequel Gathering

**Friday, May 14th, Starfish Room**

1055 Homer St.  
Doors: 8 PM, Show 10PM

Host:  
Comedian Patrick Bahrich

Tickets: \$12 + Service Charge  
Available at:  
Zulu Records, 1869 W 4th Ave  
Scratch Records, 109 W. Cordova  
[www.gathering.direct.ca](http://www.gathering.direct.ca)

Featuring:  
The Royal Imperial  
Comedy Improv Players  
Star Wars Gameshow  
Music! Short Films! Animation!

ROUNDHOUSE PRODUCTIONS  
20TH ANNIVERSARY

# LASER OFFSPRING at the PLANETARIUM



**OPENS MARCH 12 WITH  
A CFOX 99C SPECIAL ADMISSION**

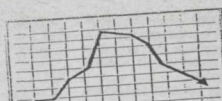
**EVERY NIGHT @ 9:30PM  
WEEKEND LATE SHOWS  
LASER BEST OF U2**

for more info call 738-7827 (press 4)





# CiTR charts



WHAT'S BEING PLAYED ON 101.9 FM

## HOW THE CHARTS WORK ...

The monthly charts are compiled based on the number of times a CD/LP ("long vinyl"), 7" ("short vinyl"), or demo tape ("indie home jobs") on CiTR's playlist was played by our DJs during the previous month (i.e., "April" charts reflect airplay over March). Weekly charts can be received via e-mail. Send mail to "majordomo@unix.ubc.ca" with the command: "subscribe ci-tr-charts"

### april 99 long vinyl

|    |                      |                           |                 |
|----|----------------------|---------------------------|-----------------|
| 1  | plastikman           | artifacts (bc)            | minus           |
| 2  | the surfstuffers     | surf after dark           | fireball        |
| 3  | gaze                 | shake the pounce          | k               |
| 4  | april march          | chrominance decoder       | ideal           |
| 5  | built to spill       | keep it like a secret     | warner          |
| 6  | the budget girls     | on a tight budget         | damaged goods   |
| 7  | pan sonic            | a                         | mute            |
| 8  | destroyer            | city of daughters         | triple crown    |
| 9  | sotsuma              | s/i                       | independent     |
| 10 | gab                  | how far shallow takes you | fearless        |
| 11 | coldcut              | let us replay             | ninja tune      |
| 12 | gadpied you black... | slow riot ep              | kranke          |
| 13 | seaweed              | actions and indications   | merge           |
| 14 | gang of four         | 100 flowers bloom         | rhino           |
| 15 | t-model ford         | you better keep still     | fat possum      |
| 16 | john mcintire        | reach the rock stik       | hefty           |
| 17 | freep                | take a deep breath        | laconic         |
| 18 | sebadah              | the seabadah              | sub pop         |
| 19 | the molestics        | manufacturing hokum       | king hokum      |
| 20 | sam prekop           | s/i                       | thrill jockey   |
| 21 | the starsteeds       | parallel life             | millennium      |
| 22 | impola               | r&b favorites             | estrus          |
| 23 | fyretruck            | soft favourites of ...    | independent     |
| 24 | cat power            | moon pix                  | matador         |
| 25 | the roots            | things fall apart         | mca             |
| 26 | smog                 | knock knock               | drag city       |
| 27 | various artists      | yoyo a go go              | yoyo            |
| 28 | oh susanna           | johnstown                 | stella          |
| 29 | various artists      | homeless in BC 2          | spawner         |
| 30 | looper               | up a tree                 | sub pop         |
| 31 | bombay the hard way  | guns, cars & silars       | motel           |
| 32 | the pastels          | illuminate                | up              |
| 33 | takako minekawa      | cloudy cloud ...          | emperor norton  |
| 34 | the deadcats         | millions of dead cats     | flying saucer   |
| 35 | sleater-kinney       | the hot rock              | kill rock stars |

### april 99 short vinyl

|    |                                |                            |                   |
|----|--------------------------------|----------------------------|-------------------|
| 1  | donnas/toilet boys             | split                      | lookout!          |
| 2  | longstocking                   | will you stay?             | k                 |
| 3  | built to spill/marine research | split                      | k                 |
| 4  | the parcels                    | s/i                        | brentwood estates |
| 5  | silver scooter                 | tribute to the phone calls | peek-a-boo        |
| 6  | the hallacopters               | down right blue            | sub pop           |
| 7  | wolfie                         | you're lucky i'm skinny    | parasol           |
| 8  | marine research                | s/i                        | k                 |
| 9  | fuck on the beach              | fastcore on the beach      | slop a ham        |
| 10 | tight bros ...                 | take you higher            | ten-one           |
| 11 | harry dean Stanton             | you don't miss ...         | rx remedy         |
| 12 | north of america               | bayonet point              | montesano         |
| 13 | bangs                          | maggie the cat             | ten-one           |
| 14 | tricky woo                     | bittersweet                | sonic unyon       |
| 15 | disgusteens                    | nothing personal           | longshot          |
| 16 | the windowpaynes               | lost friend                | get hip           |
| 17 | n. case/whiskeytown            | split                      | bloodshot         |
| 18 | junior varsity                 | juvenile                   | remedial          |
| 19 | make-up/lung leg               | split                      | southern          |
| 20 | magnetic fields                | i don't believe you        | merge             |

### april 99 indie home jobs

|    |                    |                                  |
|----|--------------------|----------------------------------|
| 1  | full sketch        | soundtrack                       |
| 2  | kinnie starr       | bk lounge                        |
| 3  | radio berlin       | receiver's end                   |
| 4  | full sketch        | sketcherize                      |
| 5  | dreamy angel       | loudramatte queen                |
| 6  | team strike force  | lager + lime                     |
| 7  | clover honey       | three four                       |
| 8  | ngasakoi fondue    | nobody                           |
| 9  | brian ruyk         | untitled                         |
| 10 | bishop of battle   | coldward & stormward             |
| 11 | the chick magnets  | make-up girl                     |
| 12 | fridge art tiara   | untitled                         |
| 13 | the dirtrimits     | wee turtles                      |
| 14 | submission hold    | source of fuck                   |
| 15 | emulsifier         | up the down side                 |
| 16 | transvestimentals  | incidental transvestimental song |
| 17 | dixie's death pool | she rides a bike with an engine  |
| 18 | ticketarte parade  | audience with the pope           |
| 19 | tampax twin        | swamploom                        |
| 20 | three goblins      | golden tokens                    |

### Ska-T's Scene-ik Drive Top 5 rekkids (Fridays, 10 AM - 12 PM)

|   |                 |                    |                 |
|---|-----------------|--------------------|-----------------|
| 1 | the kingpins    | let's go to work   | stomp           |
| 2 | liberator       | worldwide delivery | burning heart   |
| 3 | rude boy        | shut up and dance  | stomp           |
| 4 | slow gherkin    | shed some skin     | asian man       |
| 5 | various artists | scoot quarterly    | victory/jump up |

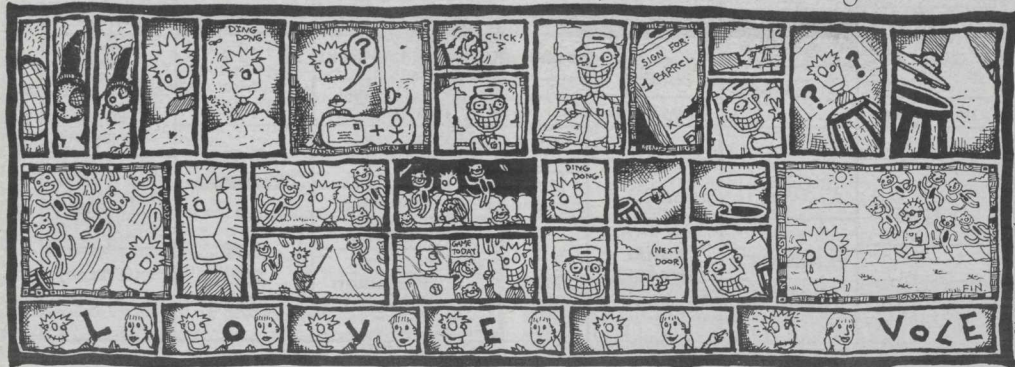
### what we listened to ...

|    |                       |                           |
|----|-----------------------|---------------------------|
| 1  | olivia tremor control | black foliage             |
| 2  | royal trux            | accelerator               |
| 3  | low                   | one more reason to forget |
| 4  | low                   | secret name               |
| 5  | low                   | i could live in hope      |
| 6  | sonic youth           | a thousand leaves         |
| 7  | latin playboys        | dose                      |
| 8  | looper                | up a tree                 |
| 9  | gardener              | new dawning time          |
| 10 | CiTR 101.9 FM         | yeah!                     |

## Good Tasty Comic

<idasilva@eciad.bc.ca>

by Jason Da Silva



# On The Dial



YOUR ON-AIR GUIDE TO CItR 101.9 FM

## SUNDAYS

**ARE YOU SERIOUS? MUSIC 8:30AM-12:00PM** All of time is measured by its art. This show presents the most recent new music from around the world. Easy open.

**THE ROCKERS SHOW 12:00-3:00PM** Reggae into all styles and fashion.

**BLOOD ON THE SADDLE alt. 3:00-5:00PM** Real cowhit caught-in-your-love country.

**WIRELESS alt. 3:00-5:00PM**  
**LIPGLOSS & CIGARETTES alt. 5:00-6:00PM** British pop music from all decades.

**SAINT TROPEZ alt. 5:00-6:00PM** International pop (Japanese, French, Swedish, British, US, etc.), '60s soundtracks and lounge. Book your jet set holiday now!

**QUEER FM 6:00-8:00PM** Dedicated to the gay, lesbian, bisexual, and transsexual communities of Vancouver and listened to by everyone. Lots of human interest features, background on current issues and great music from musicians of all sexual preferences and gender identities.

**HELLO INDIA 8:00-9:00PM**  
**GEETANJALI 9:00-10:00PM**

Geetanjali features a wide range of music from India, including classical music, both Hindustani and Carnatic, popular music from Indian movies from the 1930's to the 1990's, semi-classical music such as Ghazals and Bhajans, and also, Qawwalis, etc.

**THE SHOW 10:00PM-12:00AM** Strictly Hip Hop — Strictly Underground —

Strictly Vinyl With your hosts Checkmate, Flip Out & J Swing on the 1 & 2's.

**THE CHILL-OUT ROOM 1:00-4:00AM** DJ Clutch spins hip-hop...DJ Decker spins techno. So chill out with us. Have a nice day.

## MONDAYS

**BLUEGRASS FOR BREAKFAST 6:00-8:00AM**

**BREAKFAST WITH THE BROWNS 8:15-11:00AM** Your favourite brownsters, James and Peter, offer a savory blend of the familiar and exotic in a blend of aural delight! Tune in and enjoy each weekly brown plate special. Instrumental, trance, lounge and ambient.

**BLUE MONDAY alt. 11:00AM-**

**1:00PM** Vancouver's only industrial-electronic/retro-goth program. Music to schroom to, hosted by Coney.

**THE ETHER TABLE alt. 11:00AM-1:00PM**

**SOUPE DU JOUR 1:00-3:00PM** Feeling a little French-impaired? Francophone music from around the globe, sans Celine Dion.

**THE MEAT-EATING VEGAN 3:00-4:00PM** Endeavour to lecture dead air, verbal flatulence, a work of music by a 20 century composer — can you say minimalist! — and whatever else appeals to me. Fog and dyke positive.

**EVIL VS. GOOD 4:00-5:00PM** Who will triumph? Hardcore/punk from beyond the grave.

**BIRDWATCHERS 5:00-6:00PM** Join the Sports department for their eye on the birds.

**POLYFILLER alt. 6:00-7:00PM**

**MUSIC FOR ROBOTS alt. 6:00-7:00PM** Viva la Robotica Revolution. Estrogen-charged robots on Planet Noiz.

**HIP HOP HAVOC 7:00-9:00PM**

**THE JAZZ SHOW 9:00PM-12:00AM** Vancouver's longest running prime time jazz program. Hosted by the ever-

suave Gavin Walker. Features at 11.  
**April 5:** A brand new album from vibraphone and marimba master Bobby Hutchinson. Skyline.  
**April 19:** A classic from drum genius Elvin Jones, Coalition, featuring tenor saxophone giants George Coleman and Frank Foster.  
**VENGEANCE IS MINE 12:00-4:00AM** Hosted by Trevor. It's punk rock, baby! Gone from the charts but not from our hearts — thank fucking Christ.

## TUESDAYS

**THE MORNING AFTER SHOW 6:00-8:00AM**

**THE CLASSICAL SHOW 8:00-9:30AM** Listen carefully as Johnny B. brings you the classical music show featuring Canadian composers, amateur hour and more. Radio can fuoco for the masses.

**THIRD TIME THE CHARM 9:30-11:30AM** Tardis trashrock, sleazy surf and pulsating punk provide the perfect sauce lick to your head every Tuesday.

There's no second chance when KungFu is used for evil with drunken fist Bryce. Killyaall!

**TRAGIC ANIMAL STORIES alt. 11:30AM-1:00PM** Tales of puppy love gone away, and of baby chicks crossing the street, all backed up by a sad soundtrack of various indie-rock bands for your own enjoyment and education. Cry in your beer, please.  
**ECHOES FROM THE SUGAR CUBE FACTORY 1:00-2:00PM**  
**JD AVALON PRESENTS 2:00-3:30PM** Swing, baby.

**THE SUPPERY SLOT alt. 3:30-5:00PM**

**BBC WORLDNEWS SERVICE 5:00-5:30PM**

**RADIO ACTIVE 5:30-6:00PM** Activism, issues and fucking up the corporate powers that be.

**FLEX YOUR HEAD 6:00-8:00PM** Hardcore and punk rock since 1989.

<http://flexyourhead.vancouver404.com/>

**SAREGAMA 8:00-9:00PM**

Featuring traditional (classical, light and folk) and contemporary South-Indian music.

**LA BOMBA 9:00-10:00PM** La Bomba (the bomb) explodes with the best salsa and merengue, with your

SUN

MON

TUE

WED

THU

FRI

SAT

|    |                                       |                              |                                     |                                  |                                           |                                       |
|----|---------------------------------------|------------------------------|-------------------------------------|----------------------------------|-------------------------------------------|---------------------------------------|
| 6  |                                       |                              |                                     |                                  |                                           | 6                                     |
| 7  | reggae linkup                         | Bluegrass for Breakfast      | The Morning After Show              | BBC                              | Radio Ellinikathiko                       | caught in the red                     |
| 8  |                                       |                              |                                     | suburban jungle                  |                                           |                                       |
| 9  | are you serious? music                | Breakfast with the Browns    | The Classical Show                  | Spike's Musical Pins and Needles | Reel Music                                | One LOVE                              |
| 10 |                                       |                              | third time's the charm              |                                  | Fillbuster/stand and be counted           |                                       |
| 11 |                                       | Blue Monday/ the ether table | Tragic Animal Stories               | RADIO DRAMA                      | CANADIAN LUNCH                            | Skat's Scenic Drive                   |
| 12 | ROCKERS SHOW                          | Soupe du jour                | echoes from the sugar cube factory  | love sucks                       | STEVE AND MIKE                            | THESE ARE THE BREAKS                  |
| 1  |                                       |                              | J.D.AVALON PRESENTS                 | Audio Sprocket                   | Onomatopoeia                              | Little Twin Stars                     |
| 2  | WIRELESS/ BLOOD ON THE SADDLE         | The Meat-Eating Vegan        | SEVERE SLOT/ SOUND THAT FITS        | motor d'Addily                   | Bombshell/ rhymes and reasons             | NARDWAR & NOIZ                        |
| 3  | Lip gloss & Cigarettes / Saint Tropez | evil vs. good                |                                     | BBC Worldnews Radio Active       | Culture Gap                               | NOOZE                                 |
| 4  |                                       | Birdwatchers                 | BBC Worldnews Radio Active          | Rachel's Song                    | Shape Up/Reels to Reel                    | BARTS                                 |
| 5  | QUEER FM                              | polyfiller/ music for robots | flex your head                      | solid state                      | Out For Kicks                             | Far East Side Sounds/ African Rhythms |
| 6  |                                       | hip hop havoc                |                                     | and sometimes why/ by the way    | on air with greased hair                  |                                       |
| 7  | Hello India                           |                              | SAREGAMA                            |                                  |                                           |                                       |
| 8  |                                       |                              | LA BOMBA                            | Folk Oasis                       | LIVE FROM THUNDERBIRD RADIO HELL          | home boss                             |
| 9  | GeetaNali                             |                              | Venus Flytrap/ witchdoctor highball | stre outta jallundar             | COCKED AND READY/ NOCTURNAL TRANSMISSIONS |                                       |
| 10 |                                       | THE JAZZ SHOW                |                                     |                                  |                                           |                                       |
| 11 | THE SIVN (hiphop)                     |                              |                                     | Hans Kloss' Misery Hour          | Plutonian Nights                          | live at the hi-hat                    |
| 12 |                                       | VENGEANCE IS MINE!           | AURAL TENTACLES                     |                                  |                                           | pipe dreams                           |
| 1  |                                       |                              |                                     |                                  |                                           |                                       |
| 2  | The Chill-Out Room                    |                              |                                     |                                  |                                           | Soul Tree/ Earwax                     |
| 3  |                                       |                              |                                     |                                  |                                           |                                       |
| 4  |                                       |                              |                                     |                                  |                                           |                                       |



popi DJ Papilicious.  
**WITCHDOCTOR HIGHBALL alt.**  
**10:00PM-12:00AM** Noise,  
 ambient, electronic, hip hop, free  
 jazz, Christian better living LPs, the  
 occasional amateur radio play,  
 whatever.

**VENUS FLYTRAP'S LOVE DEN alt.**  
**10:00PM-12:00AM** Join Greg in  
 the love den for a cocktail. We'll  
 hear retro stuff, groovy jazz, and  
 thicker stuff too. See you here... and  
 bring some ice.

**AURAL TENTACLES 12:00AM-VERY  
 LATE** Warning: This show is moody  
 and unpredictable. It encourages  
 insomnia and may prove to be haz-  
 ardous to your health. Ambient, ethnic,  
 funk, pop, dance, punk, electronic,  
 synth, blues, and unusual rock.

**WEDNESDAYS**  
**SUBURBAN JUNGLE 7:00-9:00AM**  
 A perfect blend of the sublime and  
 absurd, with your refined and exotic  
 hosts Jack Velvet and Carmen Ghia.  
**SPIKE'S MUSICAL PINS AND  
 NEEDLES 9:00AM-10:00AM**  
 Spike spins Canadian tunes  
 accompanied by spotlights on local  
 artists. Weekly "Vintage Vancouver"  
 segment takes a look back at this  
 city's musical past.

**BOTH SIDES 10:00AM-12:00PM**  
 Jose Luis discusses free trade and  
 other issues in the Americas.  
**LOVE SUCKS 12:00-2:00PM** Music  
 at work. [Cut up mixed genres —  
 electric, electric included but not  
 mandatory].

**AUDIO SPROCKET 3:00-3:00PM**  
**MOTARDADDY 3:00-5:00PM** "Test,  
 sleep, listen to Motardaddy,  
 repeat."

**BBC WORLDSERVICE 5:00-5:10PM**  
**RACHEL'S SONG 5:10-6:00PM** Info  
 on health and the environment. From  
 recycling and conservation projects to  
 diet, health, and consumption and  
 sustainability in the urban context.

**SOLID STATE 6:00-7:30PM**  
 Featuring the latest in techno, trance,  
 acid and progressive house.  
 Spotlights on local artists, ticket  
 giveaways, & live performances.  
 Hosted by MPath.

**AND SOMETIMES WHY alt. 7:30-  
 9:00PM** sleaze-kitty, low, sash...  
 these are a few of our love-oh-what things.  
**BY THE WAY alt. 7:30-9:00PM**

Let's give alternative media a chance —  
 VIVA VINYL! 7's new and old,  
 local cassettes and demos.

**FOK OASIS 9:00-10:30PM** Featuring  
 the latest local and international  
 releases in folk/world music,  
 phone interviews, in-studio guests and  
 more. Requests always welcomed!

**STRAIGHT OUTTA JALLUNDHAR  
 10:30PM-12:00AM** Let DJ's Jindwa  
 and Bindwa immerse you in radioac-  
 tive Bhangra! "Chokki de phutay."  
 Listen to all our favorite Punjabi tunes  
 — remixes and originals.

**HANSKLOSS MISERY HOUR 12:00-  
 4:00AM** Mix of most depressing,  
 unheard and unlistenable melodies,  
 tunes and voices.

**THURSDAYS**  
**RADIO ELLINKATHIKO 6:30-8:30**  
**AM** Wake up to the sounds of Greece  
 with Elena and Niko.  
**REEL MUSIC 8:30-10:00AM**

Soundtracks and classical.  
**FLUBUSTER alt. 10:00-11:30AM**  
 Fort accord-ion-tinged musical  
 meanderings, port experimental  
 weirdness, with a little bad hill blood  
 thrown in for good measure.

**STAND AND BE CUNTED alt. 10:00-  
 11:30AM** DJ Hancunt urges women  
 to get down with their cunts while  
 listening to women in jazz, funk, rap,  
 soul, worldbeat, disco and beyond.

**CANADIAN LUNCH 11:30AM-  
 1:00PM** From Tofino to Gander, Baffin  
 Island to Portage la Prairie. The alt  
 Canadian soundtrack for your midday  
 snack!

**STEVE & MIKE 1:00-2:00PM** Crashing  
 the boys' club in the pit. Hard and fast,  
 heavy and slow. Listen to it, baby.  
 (hardcore).

**ONOMATOPOEIA 2:00-3:00PM**  
 Comic comic comic oh yeah and some  
 music. With Robin and Jules.

**BOMBSHELL alt. 3:00-5:00PM**  
**RHYMES AND REASONS alt. 3:00-  
 5:00PM**

**CULTURE CRAP 5:00-5:30PM**  
**SHAPE UP alt. 5:30-6:00PM**  
**REELS TO REEL alt. 5:30-6:00PM**  
 Movie reviews and criticism.

**OUT FOR KICKS 6:00-7:30PM** No  
 Bikerocks, nothing politically cor-  
 rect. We don't get paid so you're  
 damn right we have fun with it. Hosted  
 by Chris B.

**ON AIR WITH GREASED HAIR 7:30-  
 9:00PM** Roots of rock & roll.  
**LIVE FROM THUNDERBIRD RADIO  
 HELL 9:00-11:00PM** Local muzak  
 from 9 Live bands from 10-11.

**April 8: The Money Hungry Newswedz  
 April 22: The Salience**

**April 29: Solina Satumina**  
**COCKED AND READY alt. 11:00PM-  
 1:00AM**

**NOCTURNAL TRANSMISSIONS alt.  
 11:00PM-1:00AM** You adjust the  
 lighting. DJ Satyricon mixes the  
 sounds. Radio that could only happen  
 after the sun's gone down. Songs and  
 soundscapes for the naked eye.

**PLUTONIAN NIGHTS 1:00-  
 4:00AM** Late night vinyl. Occasional  
 skips. Cheers.

**FRIDAYS**  
**CAUGHT IN THE RED 6:30-8:30AM**  
 Trawling the trash heap of over 50  
 years worth of real rock 'n' roll debris.  
 Stick out ya' can.

**ONE LOVE 8:30-10:00AM** Anything  
 and everything from the wonderful  
 world of music, as long as harmonies  
 can be sung, and the melodies be  
 heard.

**SKAT'S SCENE-IT DRIVE! 10:00AM-  
 12:00PM** Skat, baby.

**THESE ARE THE BREAKS 12:00-  
 2:00PM** DJ Spice brings you a  
 flipped up, freaked out, full-on,  
 funkified, sample heavy beat-in trip,  
 focusing on anything with breakbeats.  
 Versatile at any style.

**LITTLE TWIN STARS 2:00-3:00PM**  
 Underground, experimental, indie and  
 women. Jazzzy space rock at its finest.  
**NARDWAR THE HUMAN SERVI-  
 ETTE PRESENTS... 3:30-4:00PM**

**NOIZ 4:00-5:00PM** self-titled.  
**BBC WORLDSERVICE 5:00-5:30PM**  
**FAR EAST SIDE SOUNDS alt. 6:00-  
 9:00PM**

**AFRICAN RHYTHMS alt. 6:00-  
 9:00PM** David "Love" Jones brings

you the best new and old jazz, soul,  
 Latin, samba, bossa & African music  
 from around the world.

**HOMEBASE 9:00PM-12:00AM**  
 Hosted by DJ Noah: techno, but also  
 some trance, acid, tribal, etc. Guest  
 DJ's, interviews, retrospectives,  
 giveaways, and more.

**LIMP SINK alt. 12:00-6:00AM**  
 Rant, phone-in and kiss your mother  
 with the guests.

**DEAD AIR alt. 12:00AM-VERY LATE**  
 Exceptionally interesting girl talk.

**SATURDAYS**  
**GET TO THE CHORUS alt. 6:00-  
 8:00AM**

**THE SATURDAY EDGE 8:00AM-  
 12:00PM** Studio guests, new  
 releases, British comedy sketches, folk  
 music calendar, and ticket giveaways.

**9PM: African/World roots. 9PM-  
 12PM: Celtic music and performances.**

**ALAM MAZEKA 12:00-1:00PM**  
 Arabic music.

**POWERCHORD 1:00-3:00PM**  
 Vancouver's only true metal show;  
 local demo tapes, imports and other  
 rarities. Gerald Rattlehead and Metal  
 Ron do the damage.

**LUCKY SCRATCH 3:00-5:00PM**  
 From backwoods delta low-down  
 slide to urban harp barks, crooners  
 and blues roots with your hosts  
 Anno and AJ.

**RADIO FREE AMERICA 6:00-  
 8:00PM** Extraordinary political re-  
 search guaranteed to make you think.  
 Originally broadcast on KJIC (Los An-  
 ges, Cal).

**LIVE! AT THE HI-HAT! alt.  
 12:00PM-1:00AM** "Sho" "nuff  
 bumpin'"!—Popular Music. Phone,  
 write or call for reservations. Dance.  
 Admission \$6.00.

**PIFEDREAMS alt. 10:00-1:00AM**  
**SOUL TREE alt. 1:00-4:30AM** From  
 doo-wop to hip hop, from the electric  
 to the eclectic, host Michael Ingram  
 goes beyond the call of gospel and  
 takes soul music to the next degree.

**EARWAX alt. 1:00-4:30AM** Noiz  
 terrorism cut thru raw rhythms/as  
 punk rock dissects Detroit  
 minimalism/Da truth will be found  
 bound in sounds/locked in my ears  
 like Earwax. Word. Guy Smiley  
**REGGAE LINKUP 4:30-8:30AM**  
 with Sister B.

**WHOM  
 HOW**  
 Arts Richelle Roe  
 Board Chair Harry Hartscheg  
 Business Katrina McGee  
 Current Affairs Sarah Efron  
 Demos/Cassettes Katrina McGee  
 Engineer Richard Anderson  
 Entertainment Clinton Ma  
 Mobile Sound Andrew Orchard  
 Music Julie Colero  
 President Tobias Van Veen  
 Production Shane Vander Meer  
 Program Coordinator Anna Fritz  
 Promotions Ali Huseyni  
 Record Librarian Alison Cole  
 Secretary Christa Min  
 Sports Mike Chow  
 Station Manager Linda Scholten  
 Vice President Jerome Yang

TECHNO DRUM N BASS HOUSE HIP HIP R&B TECHNO DRUM N BASS

## THE CHILL-OUT ROOM



**SUNDAY NIGHTS  
 1:00AM - 4:00AM**

Dec(Ter) klutch Dec(Ter) klutch Dec(Ter) klutch Dec(Ter) klutch Dec(Ter) klutch

## Columbia HOTEL

- April 1 - Emerald Park • Pywakit Open • Clover Honey
- April 2 - Luxury • Sir Hedgehog • RiF
- April 3 - Volatile • Gomers • Scum Element
- April 6 - Tim • Fuzz 58 • The Cutlets
- April 7 - SAM • Big Rig Sweeties • Mind Floss
- April 8 - Autumnx • Chick Magnets • Ty & I
- April 9 - Bottom Feeder • The Humans • Jeffery Seiz
- April 10 - CD Release Party with Ford Pier & Thermos
- April 12 - Galactic • Over Self
- April 13 - Somebody's Children
- April 14 - Honeymans • Side 67
- April 15 - The Chased • Manhattan Project
- April 16 - Satsuma
- April 17 - CD Release Party with Mach Turtle • Lab Rats
- Faithless Wonder
- April 21 - Obscene Silence
- April 22 - Punch Drunk • Vibrator
- April 23 - Tendonitis
- April 24 - Cd Release Party with Vinyl
- April 26 - Willis • WDC
- April 28 - Soldiers of Misfortune • By-Product
- April 29 - Fast Freddie • The Hill • Cindaliss
- April 30 - Free Coke For Supermodels

**303 COLUMBIA STREET VANCOUVER**  
 FOR BOOKING INFO CALL CANDY (ALL TYPES OF MUSIC)  
**683-3757**

# Datebook



WHAT'S HAPPENING IN APRIL

**FRI APRIL 2** Cubanismo@Vogue; 30 Helens@Firehall Arts Centre; Sonic Boom@Western Front; Vancouver Chamber Choir perform Arvo Part's *Litany*@Orpheum; Napalm Death, Aberration, Beverly, Soukruher@Starfish; Ellen McIlwaine@WISE Hall; Jesse Waldman@NOC

**SAT 3** Feelin' Fine in '99: The Radio, Pipedream, Aaseeli, DIs, door prizes, super 8 projections@Good Jack; Sonic Boom@Western Front; Limblifter, The Special Guests@Starfish; 30 Helens@Firehall Arts Centre; Felchers, LAMF, Subway Thugs@Piccadilly Pub; Natalie Merchant@Queen E.; Nordic Trax Release Party@Sonar; Bonfire Madigan@3B Tavern (Bellingham); Spacious Couch@Chameleon

**SUN 4** Sonic Boom@Western Front; Mary Lou Lord, John Bottomley, Mark Browning@Starfish; Les Finnigan@Naam

**MON 5** Rocksteady Ska Dance Night@Gale

**TUE 6** CITR PRESENTS SEBADOH, LOWERCASE@Vogue; Peggy White@South Hill Candy Shop

**WED 7** Blinding Light Alternative Cinema@Blue Lizard; Fast Freddie, Pound@Starfish; Future Boy@DV8; VCC Jazz Ensemble@South Hill Candy Shop

**THU 8** Multiplex Grand@Blinding Light; Kurt Suz Duo@the Naam; Innovations Fetish Fashion Show@Palladium; Dave Seamon@Sonar

**FRI 9** Veda Hille, Time Waits@Starfish; Jerzy Godziszewski@Norman Rothstein Theatre; Arts County Fair@Thunderbird Stadium; Susan McKeown@WISE Hall; Susan Young & Helen Hull@Vancouver Art Gallery [part of noon-hour concert series]; VCC New Music Ensemble premiere works by student composers@King Edward Campus Auditorium [info: 871.7297]

**SAT 10** CITR PRESENTS ICU, GAZE, FORECASTS FAREWELL@Starfish Room; Koly Brown@Chameleon, Mercury Rev@VVVV (Bellingham); Meg Tennant@South Hill Candy Shop

**SUN 11** Standing Wave's *Pacific Currents*@Vancouver East Cultural Centre; VRCA Record & CD Fair@Kitsilano Community Centre; Canadian Orchestral Premieres@CBC Studio 40;

**SUBMISSIONS TO DATEBOOK ARE FREE!**  
TO HAVE YOUR EVENT LISTED, FAX ALL THE RELEVANT INFO (WHO, WHERE, WHEN) TO 822 9364, ATTENTION "DATEBOOK." DEADLINE FOR THE MAY ISSUE IS APRIL 17TH!

Snakefarm@Sonar; Stabbing Westward, Placebo@Rage

**MON 12** Mark Farina@Sonar; Bongo Bo@Naam; Eagle-Eye Cherry@Richard's; Rocksteady Ska Dance Night@Gale

**TUE 13** Les Finnigan@Naam; Wide Mouth Mason@Richard's; Richards; Mark James Fortin@South Hill Candy Shop

**WED 14** The Liars@Starfish; Semi-Sweet@DV8; Jim Black@Naam; Bob Stark@South Hill Candy Shop

**THU 15** Tony Wilson Sextet@Starfish Room; Innovations Fashion Show@Palladium; The Wheat in the Barley@South Hill Candy Shop

**FRI 16** CITR PRESENTS PETEST '99: SIOBHAN DUVAL, MAYHEM AQUARIUM, THE LOUNGE CATS, DOROTHY MISSING, RYE CATCHERS, SPLITTING ADAM@Sue Ball room (proceeds to the SPCA); Cassia, Zebrahead@Starfish; Marianne Gritton@South Hill Candy Shop

**SAT 17** Thrush Hermit, Jack Tripper, The Good Time Clubbers@Starfish; Andras Janasz@South Hill Candy Shop

**MON 19** Keynotes: Contemporary Solo Piano@Community Arts Council Gallery [837 Davie, info: 739.8047]; Andrea Bocelli w/VSO@GM Place; Rocksteady Ska Dance Night@Gale

**TUE 20** Jay-Z, DMX, Method Man, Redman@GM Place; War Of The Worlds@VECC; Jeremy Holmes Trio@South Hill Candy Shop

**WED 21** Dead Man@DV8; Marsha Thompson@South Hill Candy Shop

**THU 22** Ant Hill, Welcome to Grade Three@Starfish; Big Night: Hard Rubber Orchestra, Queen Mab, Veda Hille, Paul Dolden, more@Vancouver East Cultural Centre; Innovations Fantasy Fashion Show@Palladium

**FRI 23** Man Or Astronaut@Zen Guerrilla, Rock 'A' Teens@Starfish Room; James Keelaghan@Vancouver East Cultural Centre; The Great Globe: Musica Intima Vocal Ensemble performs songs about travel@West Vancouver United [2062 Esquimalt Ave.]

**SAT 24** Rufus Wainwright@Richard's on Richards; Dave Douglas Quartet@Starfish Room; Front Line Assembly, Carbon 6, Dilatate@Fiction.Space [Port Coquitlam - free shuttle bus from New Westminster Skytrain Station]; Vibrator, Removal,

Stagnummer@Brickyard; Fear of Drinking@South Hill Candy Shop **SUN 25** Man Or Astronaut@3B Tavern [Seattle]; Arlison@WISE Hall

**MON 26** Elvin Jones@Vancouver East Cultural Centre; Rocksteady Ska Dance Night@Gale

**TUE 27** Dave Phyll Du@South Hill Candy Shop

**WED 28** Chickpea@Starfish; Mark Crozer@DV8; Larry Perras@South Hill Candy Shop

**THU 29** DJ Night@Starfish; Flophouse Jr.@South Hill Candy Shop

**FRI 30** Olivia Tremor Control@Starfish; Spirit of the West, Lunassa, Scrui MacDuhk, SFU Pipe Band@Vogue; Time Waits@South Hill Candy Shop

**SAT MAY 1** CITR PRESENTS GOMEZ, MAJANE 3@Starfish; Paperboys, Gaelic Storm, Mary Jane Lamond, Ad Velle Que Pasa@Vogue

**SUN 2** Alanis Morissette, Sloan, Veda Hille@GM Place

## SPECIAL EVENTS

### SONIC BOOM 99

Pro Musica's 11th annual Sonic Boom festival of BC composers takes place 8pm on Friday, April 2 through 11th Sunday, April 4 at the Western Front. Buy a festival pass for only \$20 and enjoy material from more than 20 composers who bring us local new music at its best! For more info, call 708.3370.

### MERCURY REV, BELLINGHAM

Nope, they're not coming to Vancouver. So if you want to check out this critically acclaimed outfit, you'll have to make the trek across the border, Saturday, April 10. And Zulu Records wants to help you get there. They've hired the Magical Mercury Bus [\$15 Cdn funds] which will pick you up from Zulu, escort you to Western Washington University, and will bring you back home. Zulu also sells fix to the show, also \$15 Cdn. For more info, call 738.3232.

## VENUES • BARS • THEATERS • RESTAURANTS • RECORD STORES

The Abyss 315 E. Broadway [side entrance]  
Anderson's Restaurant (Jazz on the Creek)  
Anza Club 3 W. 8th [Mount Pleasant]  
Arts Hotline  
Bassia 217 W. Hastings [at Cambie]  
Backstage Lounge 1585 Johnston [Granville Island]  
Black Sheep Books 2742 W. 4th [at MacDonald]  
Blinding Light 36 Powell St.  
The Brickyard 315 Carroll St.  
Café Deux Soleils 2096 Commercial [the Drive]  
Café Vieux Montreal 317 E. Broadway [Mount Pleasant]  
Caprice Theatre 965 Granville [Granville Mall]  
Celebrities 1022 Davie [at Burrard]  
Cellar Jazz Cafe 3611 W. Broadway [downstairs]  
Chameleon Urban Lounge 801 W. Georgia [Downtown]  
Chan Centre 6265 Crescent Rd [UBC]  
Club Mardi Gras 398 Richards St.  
C/N Max Theatre 999 Canada Place  
Columbia Hotel 303 Columbia [at Cordova]  
Commodore Lanes 838 Granville [Granville Mall]  
Cordova Cafe 307 Cordova [Gastown]  
Denman Place Cinema 1030 Denman [West End]  
Dr. Sun Yat-Sen Garden Main 5748 Carrall St.  
DV8 515 Davie [downtown]  
Firehall Arts Centre 80 E. Cordova [at Main]  
Food Not Bombs Vancouver  
Frederic Wood Theatre [UBC]  
Gorge Pub 2889 E. Hastings [downtown]  
Gastown Theatre 36 Powell [Gastown]  
The Gate 1176 Granville [downtown]  
The Good Jack 225 E. Broadway [at Main]  
The Grind Gallery 4124 Main [Mt. Pleasant]

488 6219  
684 3777  
876 7128  
684 2787  
689 7734  
687 1354  
732 5087  
878 3366  
685 3978  
254 1191  
873 1331  
683 1331  
689 3180  
687 9159  
669 0806  
687 5007  
687 4629  
683 3757  
681 1531  
683 5637  
683 2201  
662 3207  
689 0926  
682 4988  
687 6719  
822 6768  
822 9364  
684 8341  
688 8701  
687 5665  
322 6057

Hollywood Theatre 3123 W. Broadway [Kitsilano]  
Hot Jazz Society 2120 Main [Mt. Pleasant]  
It's A Secret 1221 Granville St. [downtown]  
Jericho Arts Centre 1600 Discovery [Pt. Grey]  
Jupiter Cafe & Billiards 1216 Bute [near Denman St]  
La Quena 1111 Commercial [the Drive]  
The Lotus Club 455 Abbott [Gastown]  
Lucy's 3972 Main  
Luv-A-Fair 1275 Seymour [downtown]  
Mars 1320 Richards [downtown]  
Maximum Blues Pub 1176 Granville [downtown]  
Medioluna 1926 W. Broadway  
Minora Pavilion 7191 Granville [Richmond]  
Moon Base Gallery 231 Carroll St. [Gastown]  
Naam Restaurant 2724 W. 4th Ave [Kitsilano]  
Old American Pub 928 Main [downtown]  
Orpheum Theatre Smith & Seymour [downtown]  
Pacific Cinematheque 1131 Howe [downtown]  
Palladium 1250 Richards [downtown]  
Paradise 27 Church [New West]  
Paradise Cinema 919 Granville [Granville Mall]  
Pier Theatre 3440 Cambie [South Vancouver]  
Piccadilly Pub 630 W. Pender [at Seymour]  
Pitt Gallery 317 W. Hastings [downtown]  
Play Theatre 881 Granville [Granville Mall]  
Purple Onion 15 Water St. [Gastown]  
Queen Elizabeth Theatre Hamilton & Georgia  
Raffels lounge 1221 Granville [downtown]  
The Rage 750 Pacific Blvd. South [Plaza of Nations]  
Railway Club 579 Dunsmuir [at Seymour]  
Richard's On Richards 1036 Richards [downtown]  
Ridge Cinema 3131 Arbust [at 16th Ave.]  
738 3211  
873 4131  
688 7755  
224 8007  
606 6665  
251 6626  
685 7777  
685 9658  
685 3288  
230 MARS  
688 8701  
608 0913  
738 7151  
682 3291  
665 3050  
688 3456  
688 2648  
525 0371  
681 1732  
876 2747  
682 3221  
681 6740  
685 7050  
602 9442  
665 3050  
473 1593  
685 5585  
681 1625  
687 6794  
738 6311

Russian Hall 600 Campbell [Chinatown]  
Scratch Records 109 W. Cordova [Gastown]  
Seylenn Hall 605 Mountain Hwy [North Van]  
Shadblot Centre for the Arts 6450 Deer Lake Ave. [Bby]  
Singles Going Steady 3296 Main [at 17th]  
Sonar 66 Water [Gastown]  
Southhill Candy Shop 4198 Main [at 26th]  
Squish'd Knish 4470 Main [at 29th]  
The Space 316 Hastings [downtown]  
Starfish Room 1055 Homer [downtown]  
Starlight Cinema 925 Denman [West End]  
Station Street Arts Centre 930 Station [off Main]  
St. Regis Hotel 602 Dunsmuir [downtown]  
Stone Temple Cobaret 1082 Granville St. [downtown]  
Sugar Refinery 1115 Granville [downtown]  
Theatre E 254 E. Hastings [Chinatown]  
Thunderbird Ent. Centre 120 W. 16th St. [N. Van]  
Vancouver E. Cultural Centre 1895 Venables [at Victoria]  
Vancouver Little Theatre 3102 Main [Mt. Pleasant]  
Vancouver Press Club 2215 Granville [St. Granville]  
Varsity Theatre 4375 W. 10th [Point Grey]  
Virt/Washout 1020 Granville [downtown]  
Video In Studios 1965 Main [Mt. Pleasant]  
Vinea Mega Store 788 Burrard [at Robson]  
Vogue Theatre 918 Granville [Granville Mall]  
Waterfront Theatre 1405 Anderson [Granville Is.]  
Western Front 303 E. 8th Ave [near Main]  
Whip Gallery 209 E. 6th Ave [at Main]  
W.I.S.E. Hall 1882 Adelaide [the Drive]  
Women In Print 3566 W. 4th [Kitsilano]  
Yule Blues Pub 1300 Granville [downtown]  
Zulu Records 1869 W. 4th [Kitsilano]  
874 6200  
683 6355  
291 6864  
876 9233  
683 6695  
876 4643  
879 9017  
682 4171  
689 0096  
688 3312  
488 1333  
683 2004  
681 8915  
988 2473  
254 9578  
876 4165  
738 7015  
222 2235  
872 2999  
872 8337  
669 2289  
331 7909  
685 6217  
876 9343  
874 4687  
254 5858  
732 4128  
681 9253  
738 3232



# mercury rev

ONE OF ONLY FOUR WEST COAST DATES ON THEIR WORLD TOUR

**W/ JASON FAULKNER  
& DEATH CAB FOR CUTIE**

**SATURDAY 8PM**  
**April 10th**

**VIKING UNION MAIN LOUNGE**

**at Western Washington University  
Bellingham, WA**

**ALL AGES \$6 Students/ \$8 General**

Tickets go on sale Friday, March 12 at the PAC Box Office (360)650-6146, Cellophane Square and Zulu Records (Vancouver, BC). To request a disability accommodation, please call ASP Pop Music at 650-2846. TTY users call the State Relay System at 1-800-833-6388. Check out our website: [www.barstop.com](http://www.barstop.com). Please Recycle!

**OLIVIA TREMOR  
CONTROL**

**w/ The Music Tapes & Special Guests - ALL AGES**

**April 29th 8 PM at WWU \$6 Students/ \$8 General**

Tickets go on sale April 5th at the PAC Box Office, Cellophane Square and Zulu Records.



# ZULU

## APRIL'S NEW/GRIT RELEASES!

### APHEX TWIN

#### Windowlicker CD-EP

Part odd, funky electro-pop, part unpredictable and a somewhat faintly disturbing electro-acoustic collage, the *Windowlicker* EP is more music too weird to be simply categorized, from the well-known eccentric **Richard James**. James' work truly points to possible future music forms: incalculable and antithetical and capricious, coy and bold, serious and ridiculous, important and not. A shrewd genius by default in a time when genius is considered with suspicion, what more can we expect from a man who drives a tank? For further evidence, please reference this EP's cover art or corresponding video. Sweet dreams.

CD-EP \$9<sup>98</sup>

AVAILABLE APRIL 6

### OLIVIA TREMOR CONTROL

#### Black Foliage: Animation CD, 2LP

The long wait is finally over! Some two-and-a-half years after their stunning debut *Desk At Cubist Castle*, Denver's most eccentric pop group successfully avoids the sophomore jinx by delivering the most melodiously dense record of 1999. Strong words? Perhaps, yet *Black Foliage* deserves strong attention, as the quartet gleefully marries 80s pop jangle, eno-esque ambience, and the folly of instrumental excursions, into a concise, blissful, and vigorous pop opera. Taste them again for the first time!

CD \$16<sup>98</sup> 2LP \$16<sup>98</sup>

## MORE ZULU PLAYOFF CONTENDERS!

FURAZI - Instrument VHS  
DAVID GRUBBS - The Coxcomb CD/LP  
EUPHONIE - Calendar of Unlucky Days CD/LP  
PAN SONIC - A CD/LP  
HOWIE B - Snatch CD  
SONGS OHIA - Access & Ace CD/LP

SUN RA - Outer Space Employment Agency CD  
PLUSH - Four Quarters Blind Eyes CD-EP  
RAINIER MARIA - Look Now Look Again CD/LP  
GHOST - Time In, Turn On, Free Tibet CD/2LP  
FRANK BLACK - Pistolero CD  
DAVID SYLVIAN - Dead Bees on a Cake CD

BIG STAR - Nobody Can Dance CD  
LOOPER - Up a Tree CD/LP  
ROB SWIFT - The Ablist CD  
MUSTARD PLUG - Pray for Mojo CD/LP  
OH SUSANNA - Johnstown CD  
UNDERWORLD - Beaupou Fish CD/LP

## MERCURY REV IN BELLINGHAM!

SATURDAY APRIL 10<sup>TH</sup>/99 - WESTERN WASHINGTON UNIVERSITY

### TWILIGHT CIRCUS DUB SOUND SYSTEM

#### Norse CD

New material from bass bin rocker and transplanted Vancouver-ite, **Ryan Moore**. Well known for his work with *Legendary Pink Dots*, Ryan has kept himself more than busy with this Running Fire Records style dub project. Imagine dense compositions with deep swells of ultra-bass, intertwined with an efficient instrumental soundscape sparking with warm ambient grooves. Drop by and give this a spin!

CD \$16<sup>98</sup>

### FUNKI PORCINI

#### The Ultimately Empty Million Pounds CD, 2LP

Just when you thought your collection was complete, the heavy hitters hit harder still: **FUNKI PORCINI** lets loose on yer duff with 14 new decidedly dynamic tracks. The effect? Enabling you to dance the night away with brass and seas, beats n' treats, just like you always wanted to. Electro bursts for the whole family, sponsored by Ninja Tune, of course!

CD \$16<sup>98</sup> 2LP \$20<sup>98</sup>

AVAILABLE APRIL 6

### FRIENDS OF DEAN MARTINEZ

#### Atardecer CD

Cheers with the likes of *Calculus* and *Glenn Sand*, this longy instrumental ensemble have lead us to say "Any Friends of **DEAN MARTINEZ** are friends of ours!" So with a new more ambient inspired release, the true diversity of songwriting talent is starting to show through: *Atardecer* is more moody listen, owing equally to the works of *Ennio Morricone* and *Angelo Badalamenti*, as well as those of today's more progressive combos — *Directions in Music*, *Tortoise*, and the atmospheric elements of *Aerial M1*. Perfect music for after dark or strangely enough, before daylight!

CD \$16<sup>98</sup>

### Various

#### LIFE IN THE FAT LANE CD, LP

At your punk on the installment plan. Super cheap and super stacked, new tracks from *NOFX*, *SICK OF IT ALL*, *LADYBAG*, *AVAIL*, *CONSUMED*, *NO USE FOR A NAME*, *SCRECHING WEASEL*, *GOBBER PATROL*, and more. Poured for round the milkiest cheap sampler going!

CD \$5<sup>98</sup> LP \$5<sup>98</sup>

### Various

#### REICH REMIXED CD

That's right, American minimalist composer and innovator **Steve Reich** gets the remix "update" from a variety of today's better-known producers. Such names as *Coldcut*, *DJ Spooky*, *Tranquillity Bass* and *Andrea Parker* fall under the influence, putting their own spin on the significant *Reich* oeuvre. But hey, this isn't just your parent's New Music, even if they might like it too. What's more, this project may help illuminate the recreational listener the difference between formal and informal technique that can often be incidental. Sometimes what we don't know (but do anyway) succeeds just as well as something planned and consciously done. In other words, so what if it's art — let's dance!

CD \$16<sup>98</sup>



### CHICAGO UNDERGROUND TRIO

#### Possible Cube CD

1. Features members of prominent avant ensembles *Tortoise* and *Isotope 217*.
2. The post-present sound of jazz: horns/electronic bass/percussion/oriental guitar.
3. They get free-play music in the process of becoming.
4. 17 compositions from a post-bop, dub, electro, improvisational genre pool.
5. An evolution from the previous *Playground* release, this will appeal to fans of more spacious atmospheric freestyle experimentation!
6. A very appealing listen!

CD \$16<sup>98</sup>

### GODSPEED YOU BLACK EMPEROR

#### Slow Riot For A New Zero Kanada CD, LP

Good, poignant and Canadian, **GODSPEED YOU BLACK EMPEROR**'s torpor, evocative and instrumental work is a travogue into the heart of darkness. Sometimes the streets may seem empty and the cinemas useless if not broken, producing a queer petty-up, inhibited sense of self-preference, but remember this "aesthetic of loneliness" can also be a scudful guise or tactical position, at the very least a lurch shelter for thoughtful listening. Could this phenomena be the curious degree *Zero for a New Kanada*? Join this slow revolution in a minor key, even if beneath the pavement is only more.

CD \$14<sup>98</sup> LP \$12<sup>98</sup>

### MOGWAI

#### Come On Die Young CD, 2LP

Recent recruits to the Matador Records roster, these Glasgow lads who deftly mix the sonic haze of *My Bloody Valentine* with the epic and devastating beauty of *The Dirty Three*, are set to turn the corner and garnish their much deserved attention! An epic new release, *Come On Die Young* (nearly 70 minutes!) is predominantly instrumental, capturing dynamics inexpressible through words — the sounds hang in the air more like objects to be examined, rather than just heard! Simply put, This Band Is Too Fucking Good. Unfreaking young, coolly detached, and painfully important. This Band Is Too Fucking Good.

CD \$16<sup>98</sup> 2LP \$24<sup>98</sup>

### LOW

#### Secret Name CD, 2LP

Developing the direction explored on their very nice *Songs For A Dead Pilot* EP, **LOW**'s latest release (again on Kranky Records!) further blurs the lines between soundscapes and chamber pop to create a witty and relaxing sonic world. Maximizing the potential of simple sonic structures and skeletal instrumentation, *Secret Name* sparkles with a minimal efficiency and grace — this new opus is to pop, as *Chet Baker's Let's Get Lost* is to jazz!

CD \$16<sup>98</sup>

2LP \$20<sup>98</sup>



1869 W 4th Ave,  
Vancouver, BC  
V6J 1M4  
tel 738.3232

STORE HOURS  
Mon to Wed 10:30 - 7:00  
Thurs and Fri 10:30 - 9:00  
Sat 9:30 - 6:30  
Sun 12:00 - 6:00



As they won't be playing in Vancouver, Zulu has arranged to sell tickets for this rare Northwest performance. Tix are \$15.00 each (Canadian funds). As well, in order to make this a convenient and hassle-free trip, we've hired a bus to take you to and from the gig! Bus tickets are limited, and are specially priced at an additional \$15 each. Phone or drop by Zulu for more info on this Magical Mercury Tour! \*Bonus: All bus passengers receive a promo-only Mercury Rev CD with 6 exclusive tracks.

12